# VOGUE

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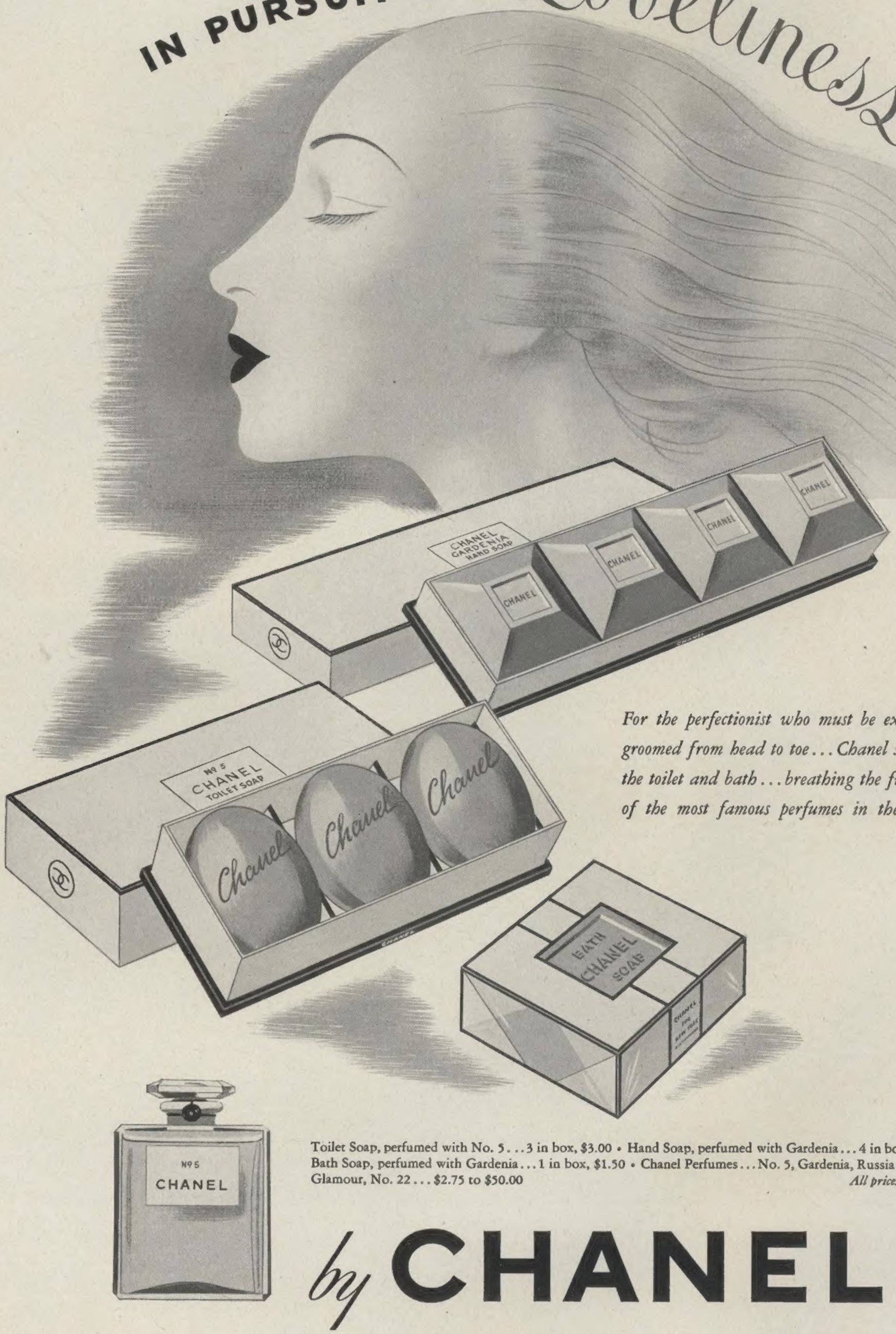


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Vol. 100, No. 7
Whole No. 1683

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Star sapphire blue Juilliard wool (interlined with more wool) richly dowered with baum marten dyed skunk.

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THE majority of terriers have attained their present-day form within the last century; the Skye Terrier of four centuries ago was so like present-day specimens that his description then fits modern standards. Mrs. Consuelo V. Warburton with some of her famous Skye Terrier dogs

QUEEN Victoria owned Skye Terriers in 1842, one named Islay being a true drop-eared specimen. Her Majesty had a keen eye for quality, handled her dog like an expert, and had a thorough knowledge of the Skye Terrier breed. Mrs. R. Percy Adams' Skye Champion Schehallion

MRS. Charles S. Dewey, jr., her daughter Ariane, and her niece, Sheila King, observe antics of very young Skye puppies. The Skye Terrier breed is not affiliated with any aviation service, an oft-repeated joke. It is a breed that has perfect poise and balance, to say the least

AT one time, Queen Victoria had a bitch, "Rona II.," which is immortalized in the well-known picture of Her Majesty by William Nicholson. "Rona II." was small and had a wide-eared carriage. Mrs. C. V. Warburton's Champion Bebsy von Constanzereck and her Skye Terrier puppies

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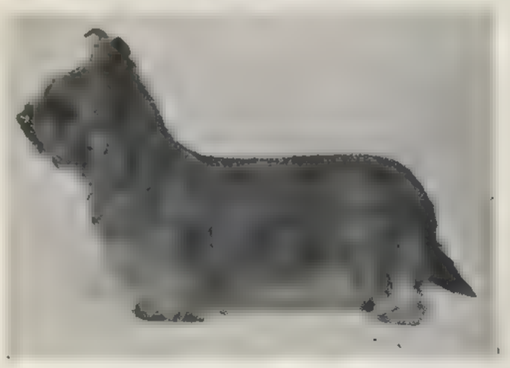

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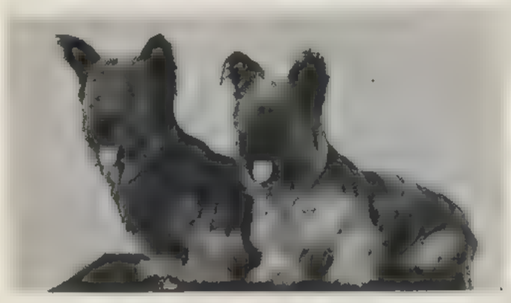

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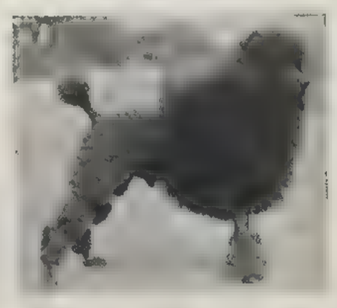

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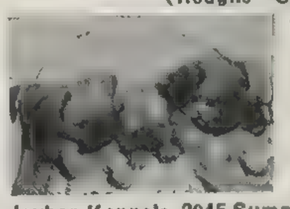

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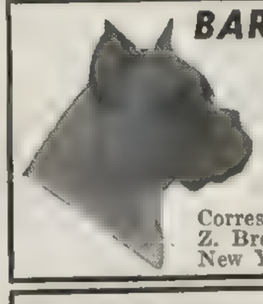

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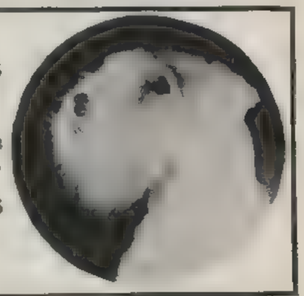

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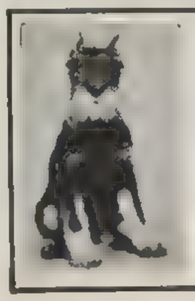

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Lord Roland, Lady Mina, Ch. Raggedy Lady (all of "Talisker"), Chummies Heir of Merrymount, and puppy, Talisker's Last of Tilda. These are owned by Mrs. R. Percy Adams. A rare collection of outstanding dogs of a fairly rare breed. Note the keen and alert expressions

The Skye Terrier was one of the most important breeds at American bench shows before the turn of the century, and the rivalry among leading kennels was keen. Skye entries at shows are small, but the breed is usually represented. Mrs. E. Pyne and her Merrybrac Skyes

Skyes have maintained their foothold in England and in Scotland, where their admirers are happy to point to the time when royalty would almost be ashamed to be seen in the park without a Skye Terrier. Ch. Celeste du Bazizoo and her 1942 puppies. Mrs. M. Stillman

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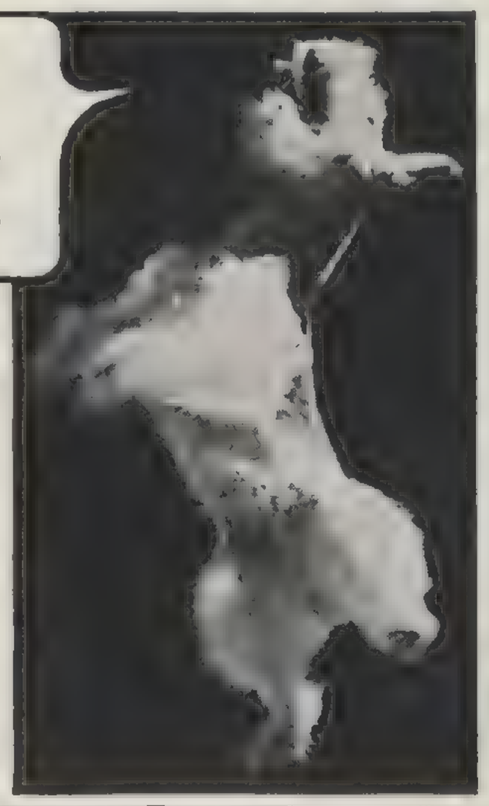
**YIPPEE!**
**me and my master get along just dandy now—**



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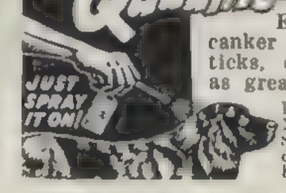


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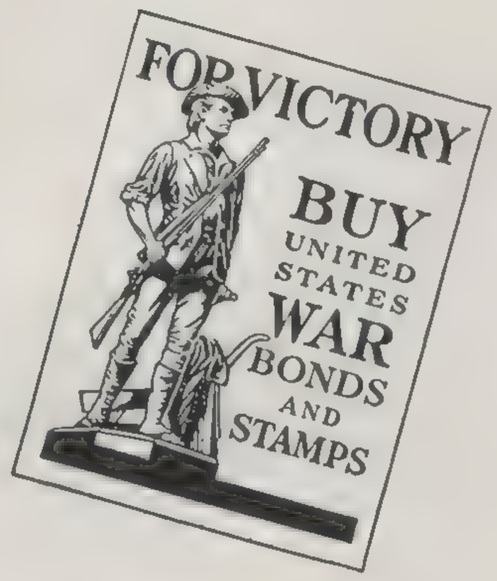


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*Du Barry*

BEAUTY
PREPARATIONS

*By Richard Hudnut...Featured in Du Barry Success School and Richard Hudnut Salon, 693 Fifth Ave., New York...and at the better cosmetic counters.*

*Dearest Alicia:* There's nothing so satisfying as a letter—especially one in the buoyant spirit that possesses you since you announced your engagement to Charles—and written on such beautiful paper as your Aunt Henrietta gave you, to mark that occasion.

She knew how much we should have to say to each other, with you on the West Coast and your father and me here, eagerly awaiting the day when we shall be on our way for your wedding. It was dear of Charles to write us, asking so formally for your hand, and expressing his regret that he could not obtain long enough leave to wed you in your own home. We appreciate that, for so it was in 1917, when your father and I took time out of that war to be married.

Aunt Henrietta, of course, is helping you with your invitations and announcements. I know her good taste, and yours, will suggest Crane's—but be sure that it is Crane's you get, for none other matches the importance of *my* daughter's wedding. I shall get your bride's notes here, stamped on Crane's, with a new monogram for you that I've sketched myself. And I shall also get you a supply of calling cards, with the new name you are soon to own, and informals for invitations to the many little parties that you and Charles will be giving for other newlyweds at your base. I shall also be sending on our list of family and friends, and remind Charles of his, including his fellow officers—and even the admiral.

Father is sitting here, and asks to be included in our love to you and Charles—if not in all this planning. But he is more interested than you think, for he has been rummaging through an old chest and proudly showed me the wedding invitations of his family for four generations—all on Crane's Paper.

*Mother*

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# *Vogue's* ADDRESS BOOK *of shops, services, and restaurants*

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Louise Llewellyn, 147 North Stanley Drive, Beverly Hills, California, does such readings and character analyses. As is usually the case, she needs the full name, date of birth, and the time, if that information is available. Then she gets to work. She adds and subtracts, and, for a fee of $10, you'll see what the stars and numbers are whispering.

Alfred Fleischner, 311 West Ninety-Seventh Street, New York City, is interested in the stars only. He needs the usual factual data of name and birth date, plus the place of birth, and any nicknames you may have collected. The resulting charts are long and filled with fascinating details.

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**ARE YOU WARDROBE WEARY?** Discover The Dressing Room Re-Sale Service. Slightly used apparel of the better sort resold. 41 West 51st Street, New York City, Telephone ELdorado 5-1344. Hours from 12 to 6:30

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# GOURMET'S GUIDE

SELECTED RESTAURANTS IN AND OUT OF TOWN

### NEW YORK CITY

## RESTAURANTS—DINING

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**GRAND CENTRAL TERMINAL Restaurant** and Oyster Bar. Lower Level, The Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 70c. Dinner from $1.00, also à la carte.

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# VOGUE'S TRAVELOG

## *a directory of fine hotels and resorts*

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**Hotel Westward Ho.** Premier Hotel of the Southwest, in world-famous Valley of the Sun. Midtown with desert resort atmosphere. European plan. Bklt.

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**LOS ANGELES**

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**COLORADO SPRINGS**

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### NEW YORK

**NEW YORK CITY**

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### NEW YORK

**NEW YORK CITY**

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**NEW YORK CITY**

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# SCHOOL DIRECTORY

*Vogue's selected list of schools*

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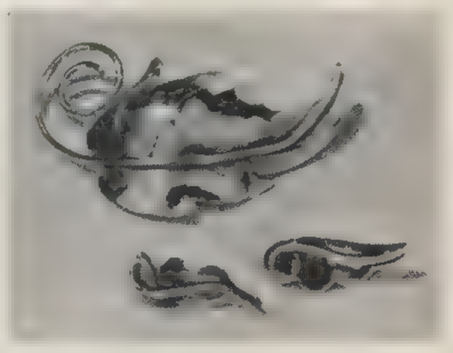
# Shop

**Back to Town,** in a velour felt hat green as a new pine-cone, soft as a pussy-willow. Now's the time to find the hat to take you shopping and on to cocktails. And here it is. Janet Rose made it to sit pertly, but firmly over your brow. She trims it with shimmery feathers, bronze, green, gold, late autumn colours, to flatter furs.

This hat can be yours for $30. She has other delights, too, in her shop at 665 Fifth Avenue, whether you want a pink party confection or a sturdy, but strategic street hat.

**Who Is Sylvia?** Shop-Hound found her, a master wig-maker at 515 Madison Avenue. She will not only make you a chignon, give you a cluster of ante-bellum curls, or pompadour, at your whim, but she can also create a crowning glory for you that would deceive your old school roommate. She works with the singleness of purpose of a true artist, crocheting each hair into its net foundation, shading every strand with the subtle, uneven colouring of Nature. If you will write her for her measurement chart, Miss Sylvia can even transform you by mail.



**A Threesome.** Because they are handsome, because they are handmade, because they are sterling silver, you will want these for your very own.

Order them by mail from Edith Sachar, 29 East Twenty-Eighth Street. The curling leaf pin, $4.50; the graceful ear-clips, $3.75 a pair (plus 10% tax).

**Table Talk.** Even an Army wife won't be afraid to take these glasses around with her from post to post. They are lovely to look at, with the restrained design of expensive crystal, but they can be replaced on a Second Lieutenant's pay.

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And their price bears no relation to their beauty. The glasses, goblets, wine, cocktail, are $6 a dozen. The finger-bowls, perfect for floating petals, and the under plates are $7.50 a dozen. If you wish to mark this Gripsholm pattern for your very own, three-letter monograms are $5 a dozen extra. If you prefer a block-letter initial, the price is less.

**Name's Sake.** If your scrawl is interesting, but illegible, a few hundred of these name stickers will save your face. They come 250 in a leather case, not much larger than a match-box. Robert W. Kellogg, 86 Hillman Street, Springfield, Mass., has them for $1.25 a pack. Mark your music, your books, your letters.

# Hound

## Makes a Potpourri

**Help Norway** and buy this collector's item, an eight-inch vase of Orrefor's crystal distinguished by the personal cypher and crown of Norway's undefeated king. This King Haakon vase comes in a pale, pale fjord-blue. It is limited in edition and numbered for posterity. The American Friends of Norway have it in their charming shop at 40 West Fifty-Seventh Street for $25—a share in freedom.

**Your Hat** to wear now with a suit and later with your untrimmed coat. Whether you wear it straight on your head or slanted over an eye, the braided brim will flatter you with no forced compliments. It is trim, but pretty and easy to wear.

Maretta Feeley, 6 East Fifty-Third Street, will make this for you in any colour for $22.50. And remember this address when you find that odd bit of fur you've saved. She has a way in combining your fur with her hats.

**Super Accessories.** A generation-to-generation bag of superb Central American alligator, as evenly patterned as a crossword puzzle. It can open up unashamedly to its full 16 inches to accommodate every ration card and committee list you'll have to carry this winter, and odds and ends won't make a "bulge."

Lederer de Paris, who cultivates reptiles, knowingly, also makes these gauntlet gloves to match, with suède or kid hands, this sturdy umbrella with a coat of shiny alligator skin, and this trim buckle belt. The purse is $29.50, the gloves $12.75, the doggy umbrella $19.75, and the belt $4.50. At 711 Fifth Avenue.

**Movers Delight.** A revolutionary type of furniture geared to the quick changes and sudden shifts of quarters that are a part and parcel of today's living.

The table is big enough for practical use, and yet it is small enough to fit an odd space politely. It can do an "about face" in any direction without the danger of exposing an ungrateful side. There are no handles to break off, and the ladder construction guarantees that the drawer will open at the slightest nod from you.

The chair is as functional as a shoehorn and as comfortable as a Pasha's divan. A plaid cushion matches the gay red-brown back, and sets off the natural maple legs. The table has a vivid lacquered drawer and a light maple frame. Artek of New York makes these at 16 East Forty-Ninth Street. The table is 22½ inches high; $31.50. The chair, 30 inches high, is $21 in muslin, f.o.b.

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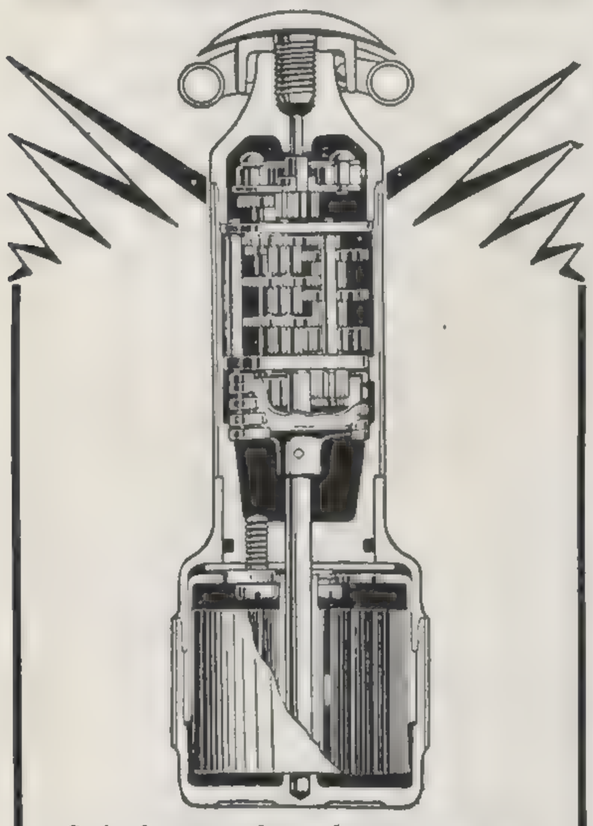

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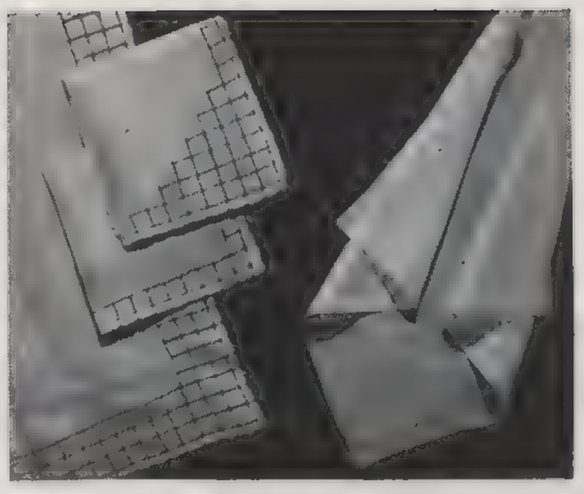

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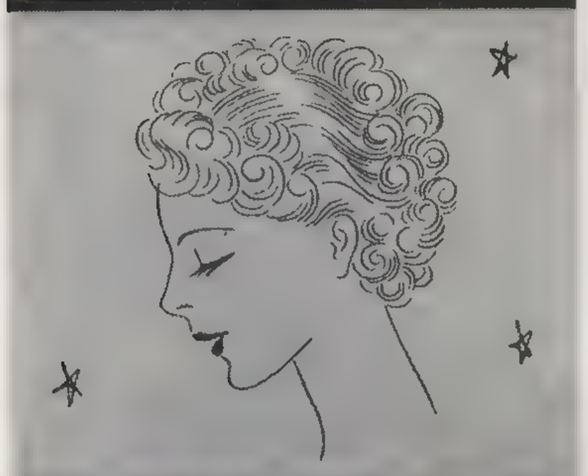

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HATS


# A Shop

**Pixilated** and pretty as a picture. Shown here in black velvet, this young hat is a perfect furlough charmer. Made up in tweed, it becomes a packable week-end companion.

Shop-Hound is pixilated, too, at the price, $12.50, and made to your very own order. Hélène Adams, at 21 East Fifty-Fifth Street, who designed this bonnet is an "understanding" woman. She will make you a young date-dividend hat for a young price.

She has an undergraduate department with hats from $12.50 down; and for alumnae from $10 up.

**D'Après La Nature.** A poetic pineapple pin. And it's heavenly spice for a dark winter dress. If you like sets, there are tiny pineapples for your ears.

It is made in colours straight-from-the-hothouse: tropical green enamel leaves and sunny, topaz-coloured stones. A pick of the season, it costs $10 at Mermod-Jaccard-King, Saint Louis, Missouri. There is a 10% tax for this silver-gilt pin, but pineapple is a luxury in winter.

**Vitamins** for your hair! Consult Inez Regina Holm, of 41 East Sixtieth Street, before you have another permanent. She will recondition your hair in a trice and permanent it with a vitamin solution that she especially recommends.

If your hair doesn't need shock treatment, you'll still enjoy her quiet, unostentatious salon, for you can do exercises in her Swedish gym while drying, or have a peaceful massage while your wave takes. The prices depend on individual needs. If you wish, you may have your hair styled, or you might try her cream-and-oil treatment for dry hair. Miss Holm treats every head of hair as a new problem, styling it to your figure as well as face.


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# Hound

## Makes a Potpourri

**Trick Time.** Straight from the prestidigitator's bag of tricks and right onto your lapel. A tug on the gold-plated ears of this diminutive bunny, and he will pop right up to tell you the time, pop right down into his silver hat to hide.

There is a seven-jewel watch where his tummy should be. I. Magnin in Los Angeles has this watch-pin for $29.95 (plus 10% luxury tax). Bridesmaids, this is a magic present for a bride!

**Churchill in China;** not a news flash, but a historic Toby jug. Eric Owen, who modeled this face of Winston Churchill, shows him as he looked during that Atlantic rendezvous, Trinity House cap and all. It is a remarkably fine characterization, beautifully executed in a grey-blue finished Minton bone china. If you are an all-out collector of Toby jugs, you can commemorate that secret meeting and add to your collection a companion piece, the President Roosevelt Toby.

Ever since Wedgwood's time, great English potters have honoured famous figures of fact and fiction in Toby jugs. This is one reason they are fun to collect.

The Tobies shown here are exclusive with Plummer, 7 East Thirty-Fifth Street. $15 for the Churchill Toby; $18 for the President Roosevelt Toby. The pair will cost you $33.

VOGUE STUDIOS

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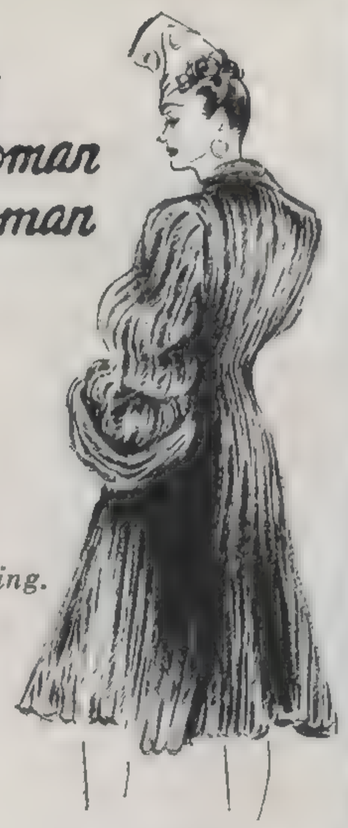

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RAWLINGS

On the cover—a sequin-yoked dress and gay new accessories: Bright mule, long gloves, a Koret bag, Trifari jewellery, carryall, Bloch Frères handkerchief. Saks-Fifth Avenue

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*100 Important Accessories*

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OCTOBER 1, 1942

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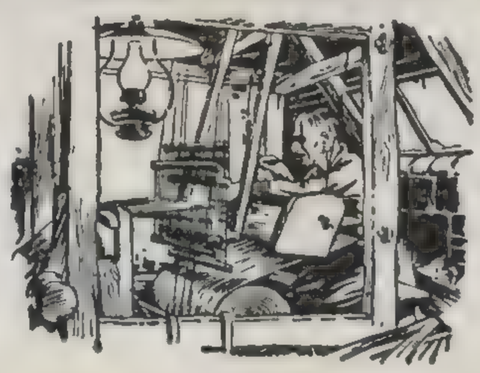


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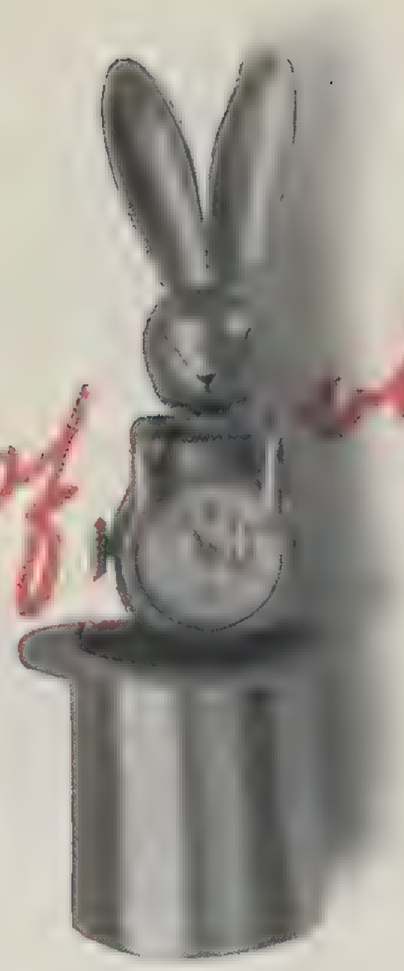
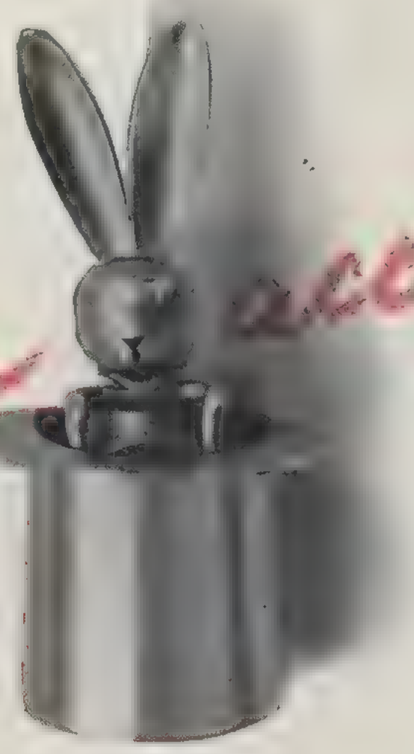
# Vogue's-eye view of invisible



No two women think alike about accessories. And no two women should. For an accessory is a curious thing. It can be a fabulous jewel or a silly joke. It can be a stocking or a stole. It can be something seen—or something unseen. So long as it adds to the effect, confirms your taste, or improves your looks, it's good—even if it's just a rabbit that pops out of a hat (this rabbit clip pops out with a watch).

Your hair could be your best accessory—if it's always perfection. A wool stocking could be—if it's that knitted plaid one made to match the plaid jacket shown herein. A cord belt could be—even if you have to pull it very tight this year. One of the new black blouses, the new twin-bags, the new fur-toned shoes, the new fencer's veils, the new striped velveteen gloves, the new wool and sequin shawls could be...and this issue gives you a hundred other ideas.

Or your best accessory could be an unseen, invisible one. The fragrance that walks into a room when you walk in. The chin-up tilt of your head. The way you carry your clothes. The sparkle in your manner—that has nothing to do with the sparkle of your sequins. The warmth of your smile—that has nothing to do with the warmth of your mink. The self-possession that rates self above possessions. For, after all, it's the fact of what you are that matters—and accessories, no matter how lovely, are only accessories after the fact.



...and invisible accessories

HORST

# FROM STAR TO GARTER

## *Good showmanship in your new Autumn accessories*

As far as fashion goes, nothing succeeds like accessories...and nothing fails like them. The oversized muff that trundles along in front of an undersized girl...the "touch of colour" that winds up looking like a case of measles...the hat, bag, gloves, et al, that don't quite match, or match all too deadly well...*ugh*. On the other hand...the single perfect jewel, that might be a magnificent star of real diamonds; might be a shining arm-garter of jet...the beautiful in vestment bag that gives even an ordinary suit a bit of grandeur...the telling use of glitter at your throat or in your hair that can seem to transform your eyes, your skin...*mmm*.

*Mmm* may be as practical, or as imaginative, as you like...as costly, or as shoestring... a matter of careful expenditure, or a matter of nimble fingers. *Mmm* is, in a sense, simply the way you duke yourself up. The things you stick in your hair, the tricks you bestow on a receptive sweater, or hat, or belt, or general costume. This issue is rich in *mmm;* this page is intended to make it just a little richer, to suggest to you a few *mmm*'s we didn't find space to illustrate.

*Mmm*...have a pair of link bracelets, and put them together to make a necklace...pin a flight of silver bumblebees across your skirt, or on your evening bag (or, as we show it herein, upon a brilliant blue glove)...sew deep cuffs of black satin on your black suède or jersey gloves, to wear with a wool-and-satin dress...tie a black velvet ribbon around your neck; on it, pin fresh flowers, smack under your chin, or 'way off to one side...have multicoloured sequins sewn on a black lace evening kerchief...tuck a sable-coloured marabou scarf into your dinner-suit....

*Mmmm*...wear a pair of bright jewelled earrings to match the bright jewelled buttons of your autumn suit...try a trick or two with jet: perhaps add huge black jet buckles to your black velvet or satin pumps; perhaps sew dangling jet balls all over a simple black velvet bag; perhaps wear a little old-fashioned jet dog-collar, above rows of choker pearls, with your best black dinner-dress...whish a taffeta Ascot high up under your chin; to hold it in place there, tie a satin ribbon around your neck, with a little bow in front....

And *mmmmm*...let a whopping black handkerchief peep from your pocket: a crêpe or tie-silk one by day, a lace or net or chiffon one by night...wear earrings of non-matching fake stones; one aqua with one tourmaline, or one emerald and one ruby...consider new ways to wear a little old-fashioned jewelled pin: on your hat, on your sleeve, on your bag, on your glove at night; or mounted, medal-like, on a brilliant satin ribbon cockade...try separate sleeves, like mitts, with an afternoon or dinner-dress; bright satin with black, black with royal-blue or tobacco-brown...wear for dinner a black Chantilly lace snood with, instead of bows on top, one black rose complete with stem...*Mmmmm, Mmmmmm, Mmmmmmm.*

### *The Spectacularly Simple Look (opposite)*

Worn about as casually as a Hoover apron...beautiful black dress, silver-buttoned brown jerkin. (Valentina designed it for Katharine Hepburn.) Pinned to a ribbon, like an old swimming-team medal...a great sunburst of diamonds, by Verdura. No other jewels. Hair scraped up like an elegant farm-woman's. Only other accessory: "Red Coral" lips. (Lipstick by Helena Rubinstein)

# NEW TWEEDS NEW TRICKS

It's a super suit to begin with. And the hand-knitted stockings are a stroke of genius. The jacket is blue-and-black wool tweed, the skirt black. Falkenstein Original. Under the lapels you loop a link necklace. And just right—the flat suède shoes; I. Miller. The beret and muff of Persian lamb; Lilly Daché

RAWLINGS

A fur beret plus a tweed suit—together they give a really New Effect.
New bias buttoning on a deliberately simple suit of yellow-green wool. Sophie Original Ready-to-Wear.
Brown Bucko shoes, paisley scarf, nutria beret and muff. All; Saks-Fifth Avenue

# COAT AND COMPANY

RAWLINGS

A distinguished black wool coat...and a distinguished company of accessories.
Coat lined with quilted rayon satin; revers, hat, and muff-bag of black-dyed Persian lamb. Black wool suit.
Gold beads; Tiffany and Company. Costume—Lord and Taylor; B. Forman; Marshall Field

Always good company are these two: black wool and black Persian lamb.
Wool box-coat over a wool-and-silk-crêpe dress: Fira Benenson original from the Salon de Couture, Bonwit Teller.
Gold earrings; Tiffany and Company. Fur hat and muff, doeskin gloves; Bonwit Teller

Remember the black sweater Vogue championed?
A black blouse is the same good buy. Pretty, profitable,
perfect with suits, skirts, dinner-pyjamas

First: Deftly-draped Enka rayon jersey, Florence
Gainor design. Lord and Taylor; Carson Pirie Scott

Second: Frilly blouse of Enka rayon crêpe, velvet tie.
Clarepotter design. Bonwit Teller; Neiman-Marcus

First: Pailletted black lace frills, jet buttons, on a Celanese rayon crêpe blouse. Rayon jersey gloves. Schaffer belt. All, Altman. Lucien Lelong satin bag

Second: New double yoke on a Skinner black rayon satin blouse. Wool hat: Russeks

Third: Black Celanese rayon blouse; red-and-chartreuse front. Add a black skirt – you have a dress. Bloomingdale

# NEW TURNS IN TRICORNS

The tricorn is a classic in hats. It never really disappears. This year, there are new variations on this distinguished theme. (Above) A gently manipulated felt tricorn with a felt bow at one side. You wear it well forward. Erik; I. Magnin; Marshall Field

(Right) The youngest and one of the biggest tricorns you will see this winter. John-Frederics makes it of angora wool jersey, in enchanting pale colours, and puts it absolutely straight on your head. (Also Harzfeld's; Joseph Horne.) All jewels; Tiffany and Company

# NEW IDEAS IN MINK

Saks-Fifth Avenue introduces a new designer in their made-to-order hat department—Madame Tatiana du Plessix. She has a light hand with fur hats—as witness the two charming young mink hats, shown on this page, from her new autumn collection

(Above) Mink and a transparent fabric framing the face very seductively. (Right) A mink turban with tiny ostrich tips, worn well forward and finished with a neat, close veil. Hats and mink furs from Saks-Fifth Avenue. Jewels; Mermod-Jaccard-King

RAWLINGS

HORST

Your dinner-costume this year might be black from head to toe...and still have more glitter to it than a handful of diamonds. Fine case in point: this short-sleeved jacket of solid black paillettes, over a black rayon crêpe skirt. Wear it with long black pailletted gloves, and a cluster of paillette grapes in your hair. The suit about $50—Best; I. Magnin; and L. S. Ayres

# GLITTER THAT

# EARNS ITS KEEP

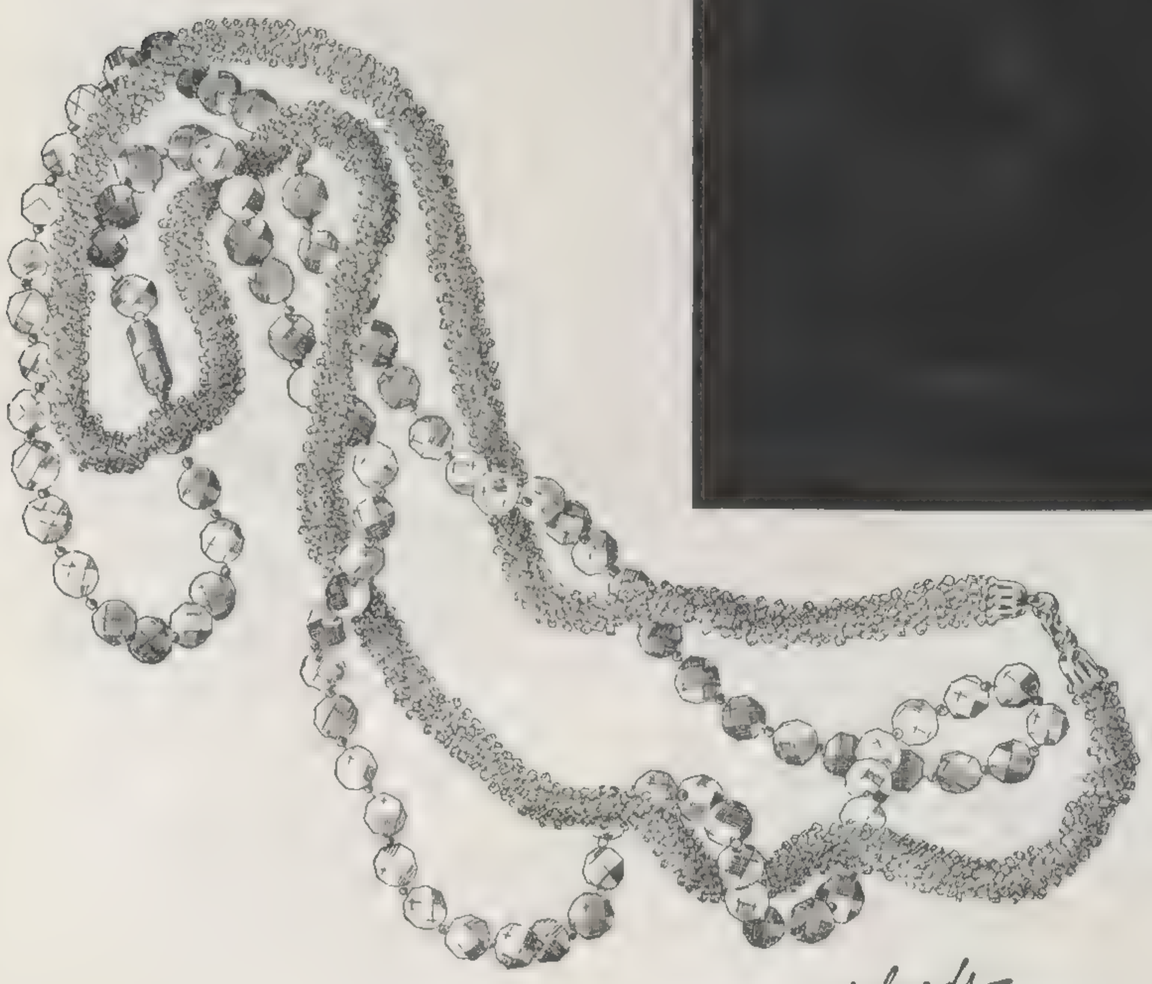
Most useful after-five costume you've ever owned, this might be—black velveteen dinner-suit with twin skirts. Jacket made tiny-waisted by an artful V of jet. Wear it with the short skirt; pailletted turban; black fox muff. Or with the long skirt; jet in your hair. Suit, $60 with the short skirt; $70 with the long. All, Henri Bendel. Suit, Carson Pirie Scott

# A Little Chichi

Black sequin flowers on velvet ribbons.— for necklace or belt

Fuchsia suède gloves with inserts of jet-beaded black lace

HORST

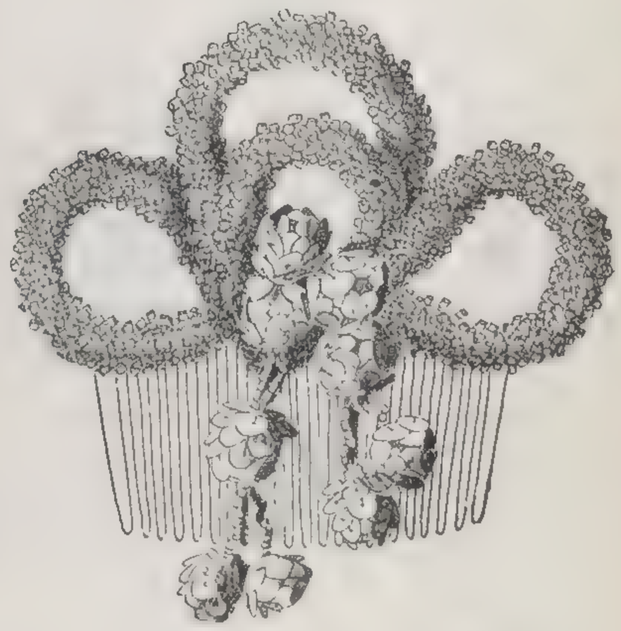


Ropes of jet beads— wear them all together

Black—the satin dinner-suit. Black, too—the sequin veil, silk-and-velvet rose, jet earrings, coq muff. Suit; a ready-to-wear original design by Sophie

# Now and Then

Festoons of jet like chandeliers, on a black suède belt

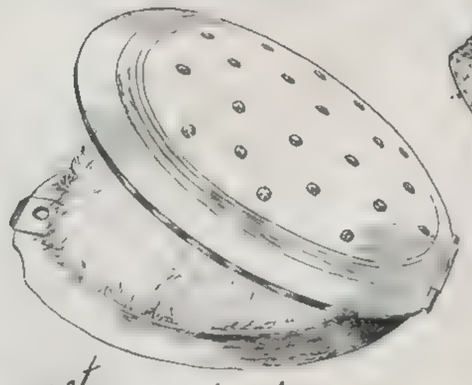


Comb, with jet tiara to sparkle at night

Above – bottle of "Chichi," the perfume that started all this glitter. Dab some on this sequin chiffon square

EVERYTHING—BOTH PAGES; SAKS-FIFTH AVENUE

Same suit – different dazzle. Spangled feather butterflies, paillettted jersey gloves, pearl collar tied with velvet ribbons, and bugle-beaded bag by Josef



Plastic compact sprinkled with rhinestones designed by Volupté

IRVING BERLIN produces America's great soldier show, "This Is the Army"

# A SONG HISTORY of IRVING BERLIN

## Twenty three songs, and the stars who made them famous

ALTHOUGH two hundred and fifty singing men usually crowd the stage where "This Is the Army" is playing, it really takes only one slight, frail man to fill that stage. He isn't handsome, his voice gives out only a faint hint of song, and his name is Irving Berlin.

Irving Berlin has the most extraordinary effect on people. Even those who don't know the man are likely to be memory-swept by the sentimental dynamite of any one of his seven hundred songs. There is no counting the number of Americans whom he has accompanied in and out of love—from "Always" to "Say It Isn't So." He has made America's feet twitch to time more often than any other songwriter.

Today all over the country, people are cheering his new score, his thumping soldier show, "This Is the Army." It's packed with such Berlin hits as the sweetly-sad, "I Left My Heart at the Stage Door Canteen." But none of the new songs brings down the house. Instead an old tune, written for the soldier show of 1917, "Yip, Yip, Yaphank," stops the show. Robert Benchley wrote of "Yip, Yip, Yaphank": "There has never been in the theatre a more thrilling moment than when the huge company vanished into the wings and Irving Berlin stood there alone, very shy, very plaintive, singing in his small, reed-like voice."

The voice is, if anything, more reed-like today. A friend recently said, "Irving sings well, but you have to hug him to hear him." Audiences all over the country choke up when he steps from the wings, sings "Oh, How I Hate to Get Up in the Morning," his most memorable song. This inevitable throat-catching has something to do with the smallness of the man, the bigness of the person. It has something to do with the fact that Army Relief will get some $5,000,000 from "This Is the Army," its nation-wide tour, and its movie conversion. And it has something to do with the song itself, which expresses the emotion of every generation of wartime Americans, their hatred of reveille, and their fundamental need of beefing, comic and touching.

Irving Berlin, the man, is a cosy mass of contradictions. He is modest but never humble, gentle but tough, agreeable but adamant. (Continued on page 96)

CULVER SERVICE

**1911:** *"Alexander's Ragtime Band."* Irving Berlin sang it first at the Friars' Frolic. It made music history, made "rag" respectable

**1913:** *"International Rag."* Sophie Tucker, big, bold, and raucous, put it in the big-time—sang it in vaudeville throughout the whole country

**1914:** *"This Is the Life."* Al Jolson, putting on blackface, launched the song, and with it became one of America's greatest singing comics

TONI FRISSELL

More Irving Berlin on next three pages

TWO PHOTOGRAPHS: WHITE STUDIOS

**1914:** *"Syncopated Walk"*; Irene and Vernon Castle had America at their feet, dancing this in "Watch Your Step"

**1916:** *"The Girl on the Magazine Cover"*; Gaby Deslys, pretty-pretty as a candy-box, sang it in "Stop, Look, and Listen"

**1917:** *"Poor Little Me, I'm K.P."*; Irving Berlin, doleful as a Cocker Spaniel pup, sang it in "Yip, Yip, Yaphank"

**1919:** *"A Pretty Girl Is Like a Melody"*; Ziegfeld show girls—swathed in feathers and lamé, and wearing enormous hats—made this the memory-laden scene of the Ziegfeld "Follies of 1919"

**1926:** *"Always"*; Irish tenor, molasses-voiced John McCormack, sang this...the best of the ballad-trio of "All Alone" and "Remember"

**1929:** *"Puttin' on the Ritz"*; Harry Richman, vaudeville star, night-club owner and entertainer, sang this song in the movie of the same name. In spite of the intricacies of its centre rhythm, the song has the most infallible lure for hoofers

**1932:** *"Say It Isn't So"*; Rudy Vallée, first among radio's breathless crooners, sang this torchy ballad, helped make it so popular

**1935:** *"Cheek to Cheek"*; Fred Astaire, with a new partner, Ginger Rogers, light-footed through this in the great movie success, "Top Hat"

**1936:** *"Let's Face the Music"*; Again the team of Astaire and Rogers danced and sang this in the movie "Follow the Fleet"

**1937:** *"This Year's Kisses"*; Alice Faye, baby-faced blonde, made her first hit singing this ballad...in the movie "On the Avenue"

**1937:** *"The Girl on the Police Gazette"*; The same girl, same movie. Now, Gypsy Rose Lee sings this in her super-burleycue, "Star and Garter"

SIXTEEN PHOTOGRAPHS FROM CULVER SERVICE

**1921:** *"Everybody Step"*; The Brox Sisters—as famous then as the Andrews Sisters are today—sang this tune in the first "Music Box Revue"

**1921:** *"Say It with Music"*; Wilda Bennett, dark, limpid-eyed star, sang this...it was the theme song of the "Music Box Revue"

**1924:** *"What'll I Do?"*; Grace Moore made this the hit tune of the "Music Box Revue" of 1924. It proved the despair of Britishers, who kept asking for a translation of the word "wattle." This song sold over 1,000,000 copies of sheet music

VANDAMM

**1932:** *"Let's Have Another Cup of Coffee"*; Kay Carrington sang it in "Face the Music." It became the theme song of the depression, because of the social significance of its lyrics, its Automat setting, and its completely sing-able score

ANTON BRUEHL

**1933:** *"Heat Wave"*; Negro star Ethel Waters, high-powered, full-voiced, made this a Berlin classic, in "As Thousands Cheer"

**1933:** *"Easter Parade"*; Marilyn Miller sang it in "As Thousands Cheer." With her here—Clifton Webb, Helen Broderick. The song has become as traditional as painted Easter eggs

**1938:** *"God Bless America"*; Kate Smith first sang it, built it up until the song is now practically a secondary national anthem

TONI FRISSELL

**1942:** *"Oh, How I Hate to Get Up in the Morning"*; Irving Berlin wrote it, in 1917, for "Yip, Yip, Yaphank." He sings it now in "This Is the Army"

**1942:** *"White Christmas"*; Marjorie Reynolds, blond newcomer, has made this her first hit...sings it with Bing Crosby, in the movie "Holiday Inn." Both the scene and the tune are as Christmassy as "Jingle Bells," only more sentimental

**More Irving Berlin on the next page**

HORST

TONI FRISSELL

ELIZABETH IRVING, MARY ELLIN, LINDA LOUISE

*Mr. and Mrs. Irving Berlin and their daughters*

# PEOPLE ARE TALKING ABOUT...

PEOPLE Are Talking About...The new book, *The Last Train from Berlin,* with its amazing account of the grey life of the little people who thought, from Hitler's communiqués, that the Nazis would have a decisive victory over the Russians *last* October...The curious spending sprees of certain cities here, one of which *Variety* characterized thus: "Boston, stuffed to the Codfish Gills with Cash"...Pretty Gwen Anderson who has a pearly shine to her playing in "Janie," the new comedy that is like a little sister of "Junior Miss"...

PEOPLE Are Talking About...V-Mail, and the importance of sending plenty of letters in this new microfilm way to the men overseas...The loquacious tune, "Strip Polka," as gay as a jag...Carl Sandburg's poem, "The Man with the Broken Fingers," in which brutalities come off second-best against braveries...Willkie's trip to the rulers of the United Nations... Charles Dana Gibson's seventy-fifth birthday celebration, given by the Cincinnati Art Museum, with a nostalgic exhibition of his work as sentimental as a wedding-dress...The campaign to help defeat Hitler by calling him by his right name, Schickelgruber...

PEOPLE Are Talking About...The sight of men in pastures, drilling, during the long secret moves when troops aren't allowed out in embarking cities...Clare Boothe Luce's Congressional campaign, in which she is expected to slice about with the blade of her cleverness... The absurdity of the reluctance of many women, who talk eagerly of willingness to do any kind of war work, to take either nurses' courses or Nurses' Aide courses, with the country short of 50,000 nurses this minute...

PEOPLE Are Talking About...The phrase, "he's a bum in spades"...Vaughn Monroe's fast band, playing faster all the time, to the winded delight of the young...The Widener collection of paintings, notably the Rembrandts and El Grecos, which will go to the National Gallery, and the odd sound, to war-conditioned ears, of the President's request for funds to bring the paintings to Washington...The Russian girl sniper, Luidmilla Pavlichenko. Credited with killing 309 Germans, she looks like a stocky, overweight Maxine Elliott.

PEOPLE Are Talking About...The desert drive, the Flying Fortresses over Germany, the Solomon Islands, the next Japanese push...The Emlyn Williams play, "The Morning Star," which London has been loving for months, and which is now here with Gladys Cooper, who plays with the ease of cream...The cable received by Walt Disney from Felix Salten, author of *Bambi,* who has been muffled in Germany, saying square out that he was "looking forward to the day when the people of Europe may once again see your pictures, especially *Bambi*"...

← ***Mr. and Mrs. Irving Berlin and their daughters*** *(opposite)*

While Mr. Berlin is on a five months' tour in "This Is the Army," Mrs. Berlin will spend part of the time with him on the road, part with their daughters in New York. The former Ellin Mackay, daughter of the late Clarence Mackay, Mrs. Berlin works for both political and charitable causes. In 1940, she stumped for President Roosevelt's re-election, in 1941 for the Fight for Freedom Committee, and in 1942 she worked for the Women's Division of the U.S.O.

# High-Lights...

## ...in the autumn made-to-order collections

LOOK at that coat of coats in Bergdorf Goodman's collection—a starkly simple black tweed Chesterfield lined with honey-beige lapin. Its real climax is the beret that goes along, a beret of the same honey-beige lapin. Fur berets are wonderful companions for tweeds this year. Nutria berets, Persian lamb berets, sealskin berets.

Look at the new sailor's pea-jacket Mainbocher has made for civilians. The coat he designed for the Waves probably gave him the idea. It's navy-blue, it's shorter than a sailor's, it's handsome, it could weather a gale. One de luxe version is lined with ermine. Look at the orange lining in Molyneux's green box-coat; you wear it over a black-and-orange dress. Look at the knee-length black coat at Jay-Thorpe's, lined with quilted velvet. At the Gay-'Nineties coats, about finger-tip length, at Arthur Falkenstein's.

Look at the clever substitutes for patch pockets...the law forbids wool ones. Henri Bendel gives coats pouch pockets of fur—no cold hands with those. Sophie of Saks-Fifth Avenue fakes patch pockets with old-fashioned cording or jet beading. Her corduroy suits, incidentally, put corduroy in a new class.

Look, look twice, at skirts this year. A bold tweed skirt plus a solemn black top totals up to an entirely new-looking dress. Mainbocher shows a grey man-tailored skirt with a diminutive lumber jacket, a jacket really no more than a bolero with a waistband. Arthur Falkenstein teams bold plaid skirts with black blouses or vests, harnessing them together with big saddle belts. Pressed and creased exactly like a man's trousers is the skirt of a black dress at Bergdorf Goodman.

Look and you'll invariably find some one dramatic detail to lift the most virtuous clothes. A simple bias dress of Valentina's is trimmed only with a great saddle bag hung from the shoulder. Jay-Thorpe dukes up a neat black suit with a scarf edged with mink tails. The blouses with Hattie Carnegie's suits will make you hate to button your jacket. They're as courtly as an eighteenth-century gentleman's, usually of striped satin, usually finished with a stock or Ascot. Milgrim makes fringed tweed look completely citified; a green and purple plaid jacket, a purple skirt. Stockings are the new idea at Falkenstein's —hand-knitted plaid stockings to match a jacket. (Continued on page 101)

## ...in details that add the final touch →

1. Bracelet, earrings by De Rosa—gold-plated silver, simulated pearls; Bonwit Teller.
2. Pet pink stones in gold-plated sterling silver earrings and rose clip; Hattie Carnegie.
3. Jewel-like perfume flacon—carrying "Checkmate" perfume; Henri Bendel.
4. Swarm of bees—fake topazes on back—pinned to an Aris doeskin glove; Altman.
5. Ruche of ostrich spangled with rhinestones; Altman.
6. Choker necklace of chunky jet beads, studded with pink rhinestones; Hattie Carnegie.
7. Indian warrior clip; earrings like his shield; vanity with grapes; Bergdorf Goodman.
8. Gilt mesh purse with green stones—pin it on a dinner-belt; Hattie Carnegie.
9. Clever idea to dramatize a clip—a crown of rhinestones and simulated pearls mounted on a cocarde of bright ribbon. Try the same idea with your own jewels. Bonwit Teller.

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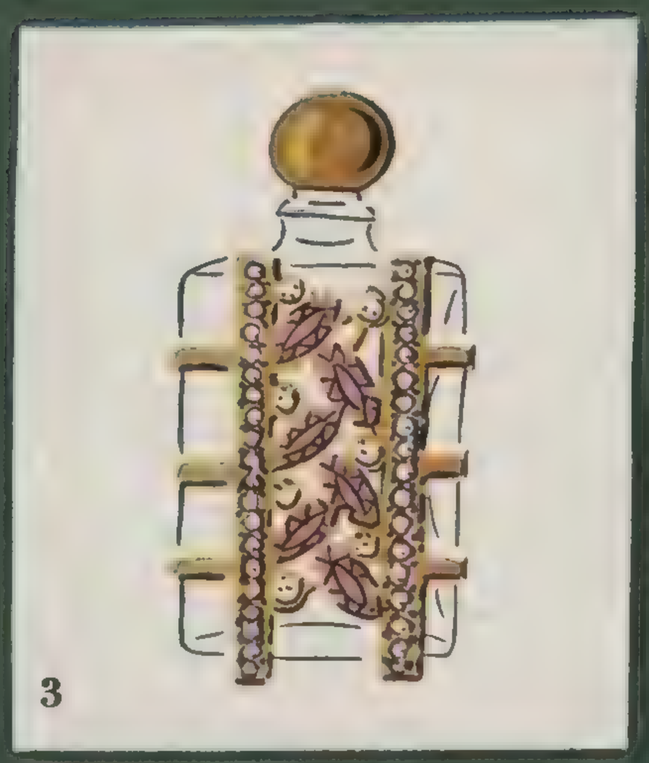
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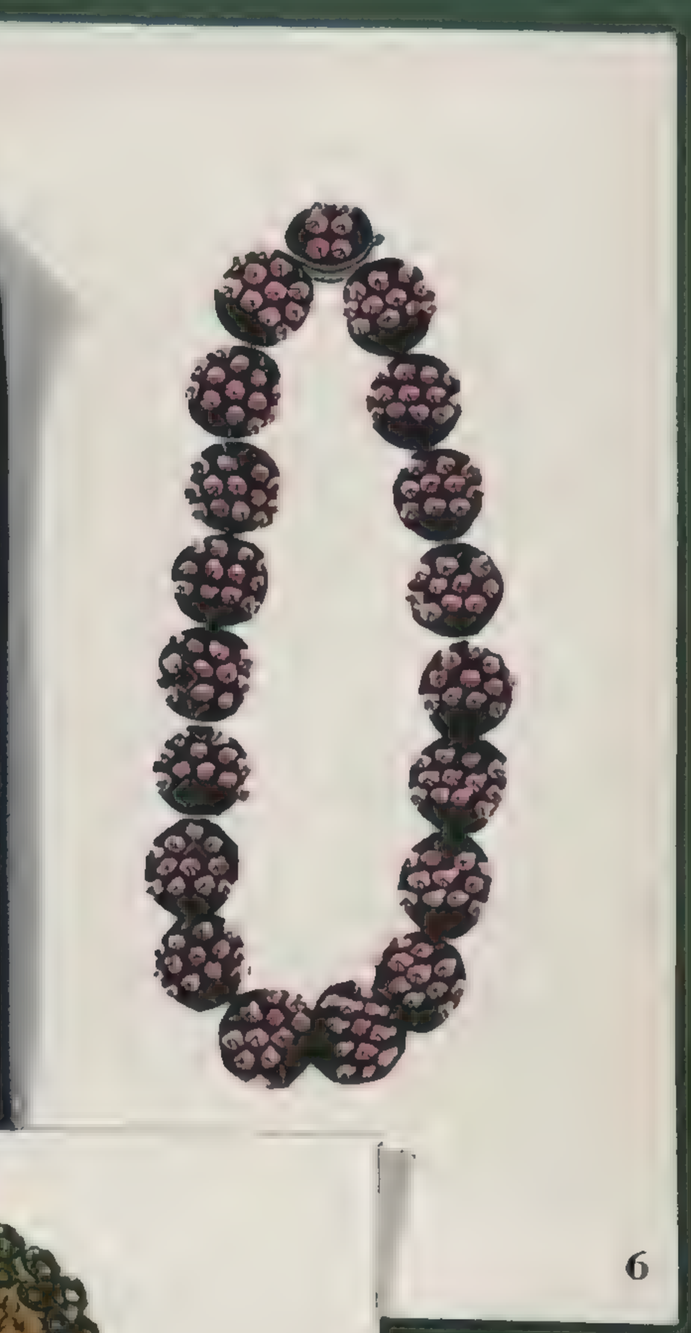
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KAHAN

Colour could go to your feet...
as in these dinner-at-home sandals...
pink rayon satin, silvery platforms.
Daniel Green slippers. $8

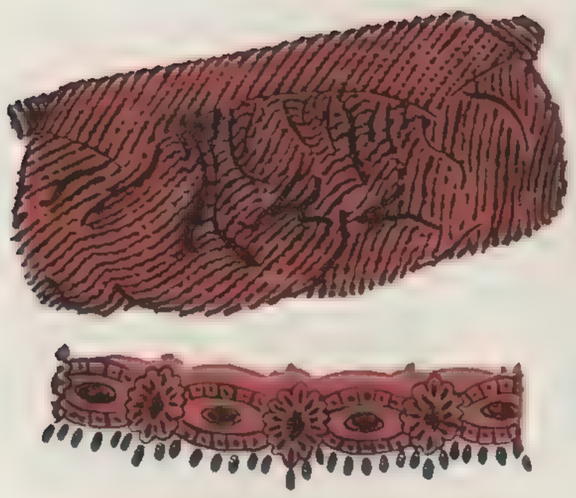
# Go to Extremes with Colour

Colour could go where you like...
your hat, shirt-front, belt, or bag...
star of gilt and fake stones. $13

Colour could go chin-wards...
two scarfs by Glentex...
rayon taffeta, looped high. $1 each.
• Everything on this page is from Altman

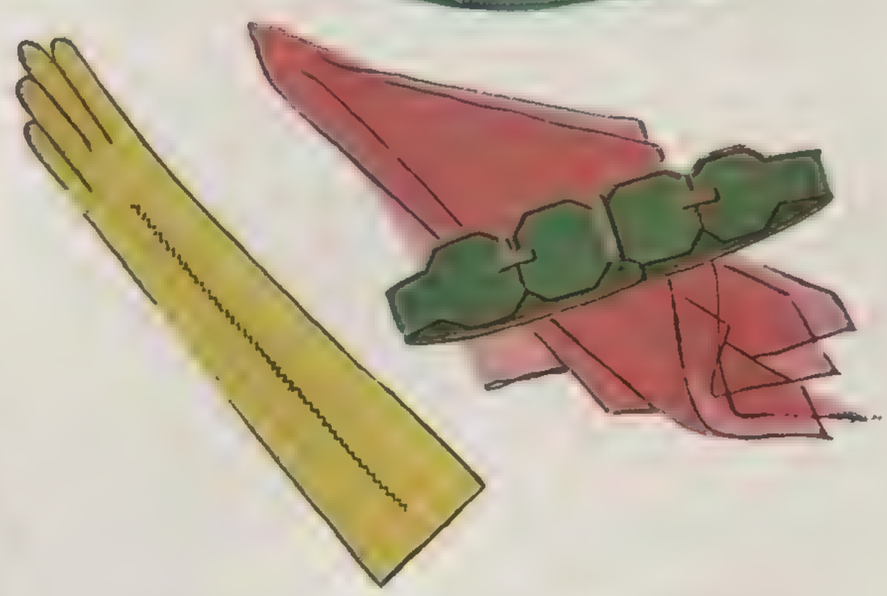
# Season with Colour...

Above: new idea from Adrian... taupe and red wool suit... gloves slip through wrist slits. Both; Bonwit Teller



Above: gold-plated sterling necklace, rhinestones and bright enamel. Enameled earrings. Bonwit Teller

First above: fuchsia bag and belt, jet beads on silk crêpe. Second above: headdress and mitts, copper lace, sequin-studded. At the right: silk crêpe peplum belt, jet banded. All, Hattie Carnegie



Above, top: rayon velvet double bag, Pichel design. Saks-Fifth Avenue. Above, left: maize Kislav gloves, with hand-stitched detail. Best. Above, right: chiffon square by Burmel Suède belt. Both, Saks-Fifth Avenue

Above, top: fuchsia silk cord necklace, wooden roses. (Doubles as a belt.) Above, left: striped velveteen gloves with jersey palms. Twin brushed jersey bags. Above, right: plaid flannel shawl, sequins and coq feathers. All, John-Frederics

RAWLINGS

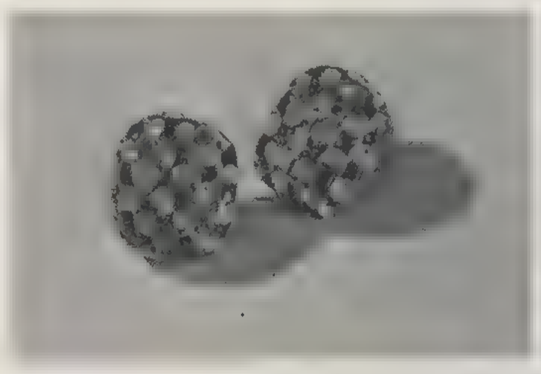
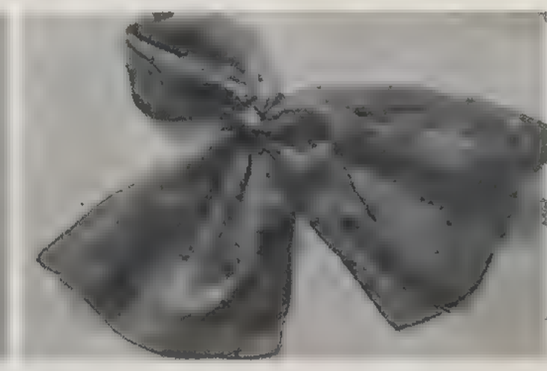
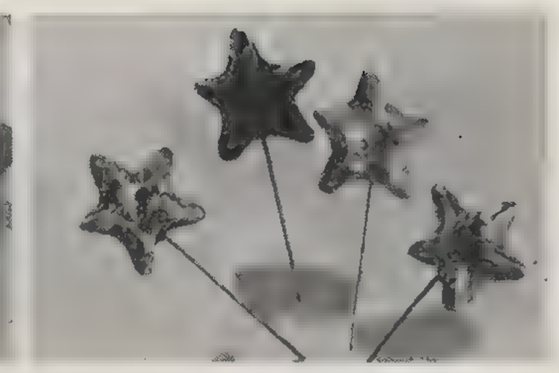
OTHER VIEWS AND SIZES ON PAGE 95

# MAKE IT GLITTER

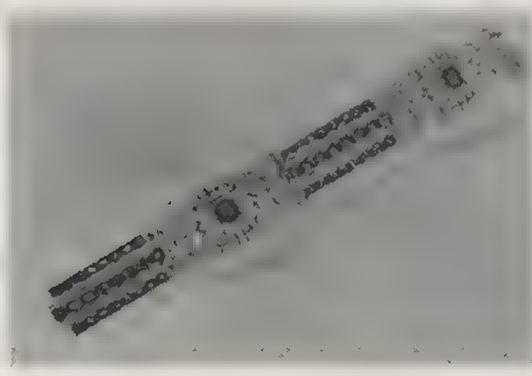
*Design for dressmaking*

A shining example of the shirtwaist-gone-glittery for late afternoon or evening wear. Black sequin buttons on a dress that you or your dressmaker might make of beige wool. Vogue Pattern Design No. 9522. Sequin hat, Florence Reichman. Buttons, B.G.E. Originales. Dyed fox muff, Gunther

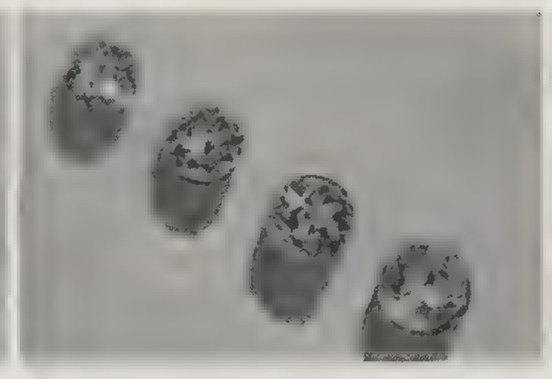
# Drama in Detail

First: Like strange new jewels—these hand-painted plastic earrings; Helena Rubinstein
Second: A rara avis in a scarf—pure silk in a beautifully printed design; Bergdorf Goodman
Third: Star hatpins of hand-painted plastic—new glitter for a hat; Lilly Daché



First: Jingle-jangle-jingle earrings—gold-plated metal; Macy's Little Shop
Second: The real thing—fabulous diamond-and-sapphire bracelet; Mermod-Jaccard-King
Third: Cock earrings to crow about—gold and enamel on sterling silver; Henri Bendel



First: Baby brief-cases of cowhide—carry with slacks, or tuck in a bag; Saks-Fifth Avenue
Second: Solid worth in a bag—black calfskin shaped like a man's brief-case; Mark Cross
Third: Whopping rhinestone studs—as big as Diamond Jim Brady's; Bonwit Teller

BAKER

First: Handsome, ten-button pigskin gloves, designed by Hansen; Saks-Fifth Avenue
Second: New perfume that goes to men's heads—"Breathless," in a jewel-cut bottle; Saks-Fifth
Third: Dinner-bag to make you purse-proud: black rayon velvet, red-lined, Koret bag; Jay-Thorpe
Fourth: Clever idea—stocking-like nude lining in a Bare-Foot sandal; Joseph Original, Chicago

# Arabian Nights

CECIL BEATON

Queen Fawzieh of Iran...noted for her taste, her rare beauty

# . . . Up to Date

## An alert, modern young ruler, a chic, blue-eyed Queen, in Iran, key spot of the war

A TOUCHY, taut nerve-centre today is Teheran, the capital of Iran, which is now a strategic hinge between Russia and India. There lives the twenty-two-year-old Shah-in-Shah Mohammed Reza Pahlavi and his exquisite Queen Fawzieh, the twenty-year-old sister of King Farouk of Egypt. Their country has become a gateway; the British send in their supplies to Russia through Iran, the United States sends aircraft to be turned over to Russian pilots who fly the ships in to Kuibishev. Iran's oil, some fabulous 78,600,000 barrels a year, is a burning yearning in the hearts of the Nazis.

All this has made the kingship difficult in Iran. For the young Shah has only been on his Peacock Throne since September, 1941, when his wily old father, Reza Shah Pahlavi, was forced by the pressure of the British and the Russians to abdicate. The old Shah now lives in Canada, and the new Shah has his Palaces, but not his power.

The life of the Shah and his beautiful Malakeh parallels the streaks of old and new in their country. They ski in the mountains where the Iranian villages are thick with time. The Shah works in a Tehranian office as modern as any in Rockefeller Center, and he plays with his baby daughter, the little Princess Chahnaz, in a Persian garden. The Queen is fair-skinned, blue-eyed, and before the war was dressed by Paris. As decorative as a Persian miniature, she owns really dazzling Oriental jewels. The young twin sister of the Shah, the pretty Princess Achraf, who also wore the most beautiful of French clothes, is married to a tribal chieftain of considerable political importance.

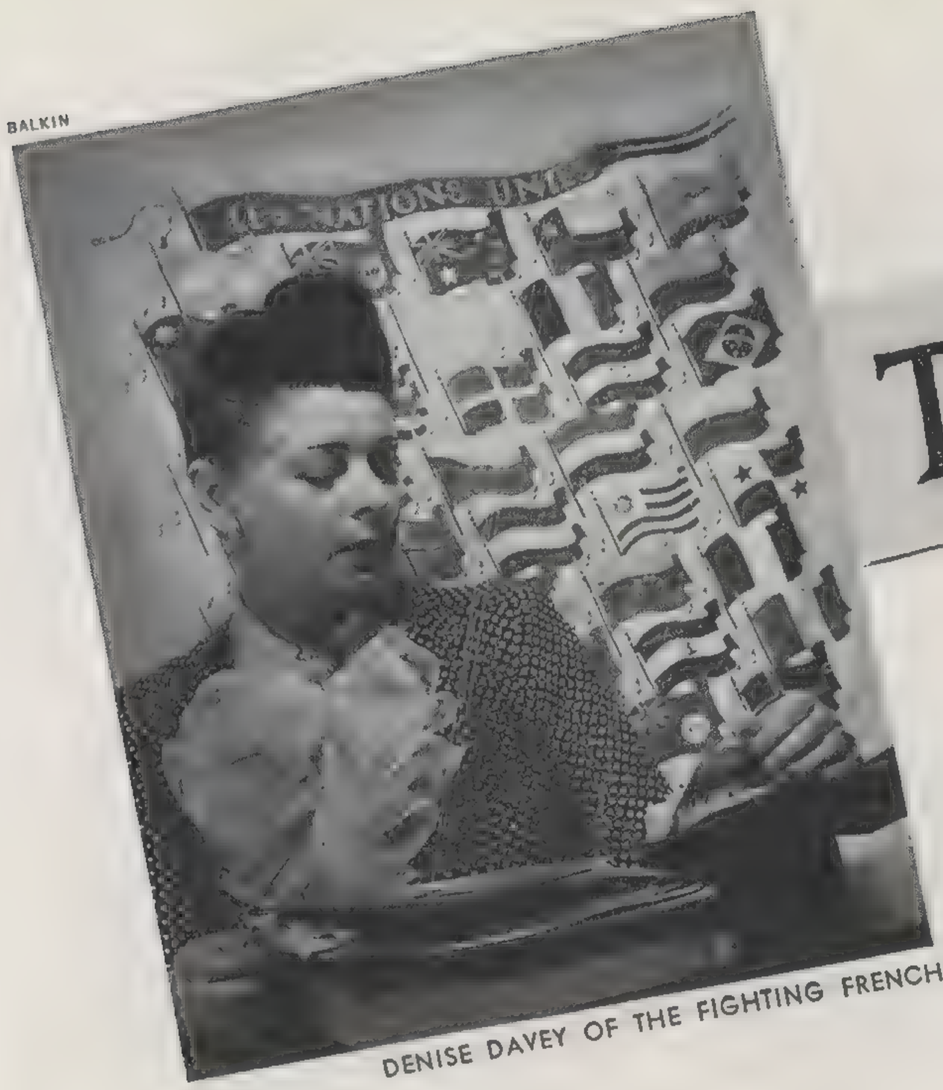
The leisure of family is edged with the sense of the work they have to do, fitting into the new, far-reaching importance of their country, which only changed its name in 1935. Then, the old Shah decided that Persia was to be called Iran, but last year the British announced that "henceforth Iran is to be called Persia."

THE QUEEN, KING MOHAMMED, THE LITTLE PRINCESS CHAHNAZ

QUEEN FAWZIEH; THE SHAH'S SISTER, PRINCESS ACHRAF

PRINCESS ACHRAF AND HER DAUGHTER IN THE SERENE PALACE GARDEN

# THE UNDERGROUND


BALKIN

DENISE DAVEY OF THE FIGHTING FRENCH

[EDITOR'S NOTE: *Denise Davey is the resourceful Vice-Chairman of the Fighting French Relief Committee, which for two years has worked to send bandages, tobacco, soap, medicine, X-ray trailers, and ambulance planes to the Frenchmen who, refusing to surrender, are still fighting for France.*

*Even before 1940, Madame Davey knew the United States well, had visited here regularly before the war. She was one of the first French exchange students, took her M.A. at Smith. Though not a professional writer, Madame Davey wrote this article for Vogue. Though not a professional lecturer, she has made three coast-to-coast tours, raising funds and telling Americans over and over again that Frenchmen still fight to make France free.*]

"Four women of France are together
And the first one says: 'Weep, my sisters, weep
For the one I loved was killed on the battlefield.'
And the second one says: 'Weep, my sisters, weep
For the one I loved is prisoner.'
And the third one says: 'Weep, my sisters, weep
For the one I loved is wounded and is dying.'
But the fourth one says: 'Weep, my sisters, weep
My sorrow is much greater than yours
I am to be pitied the most for
The one I loved, failed, and had to abandon the battlefield.' "

BUT the French battlefield has not been entirely abandoned. Some half a million French citizens are fighting on, quietly, in the Underground. The Underground is actually an undercover Army. Its officers fly back and forth from Underground secret flying fields in France to England so often that it is a commonplace to hear one man say to another, "I missed the five o'clock plane to London," and to have the answer, "You can take the six o'clock plane." Its officers fly over to the United States, have conferences in Washington. Orders go out from the London headquarters to branch offices in Paris, Nantes, Bordeaux, Lyons, St. Nazaire, and Marseilles.

Nothing is nebulous, nothing is sporadic, all is disciplined. The orders are oral, for the Gestapo, like the night, has a million eyes. Acting on orders, summoned by secret wireless, men go by boat, by plane, and even by parachute. The chief in the London office can tell, within five hours, the time that his Paris man will arrive for a meeting.

THE Underground is divided into two fighting units, one active, the other passive, devoting most of its time to propaganda. The active members are concentrated on sabotage, on organizing escapes from dozens of prisons, on keeping a constant osmosis of agents seeping over the borders between Occupied and Unoccupied France. And then there is the bicycle brigade, a silent sniping unit which uses a knife.

In their way, the Bicycle Brigaders are individual French Commandos. As apprentices they serve for weeks on sentinel duty, later learning the tactics of silent killing, with practically no weapons. Then these men and boys are sent out to hunt alone, in the blackened streets. They know, these sons of hostages, these brothers of prisoners still in Germany, that if they don't succeed, they won't come back. They have one duty. They stick a knife in German backs. Now the Nazis are afraid to go out at night, alone.

Ex-soldiers, going to the Paris Underground outposts, always speak of going "up to the front." There they flit into cellars, a little like the crazy figures in old E. Phillips Oppenheim Monte Carlo spy stories, a great deal like figures in Dickens' *A Tale of Two Cities*. Those cellars seem much like the dugouts that fighters knew twenty-five years ago in the trenches. But there is one new feature. Each dugout now has a scoreboard on the wall, marked with a curious frieze of algebraic signs. A simple plus sign means a German soldier killed. A double plus sign means a German officer killed. A minus sign means an Underground man dead. The dugouts are crowded with symbols.

Just as important are the workers who work alone. The priest in the Paris suburb, for instance, who was a forger. He looked like a mediæval monk, illuminating the capital letters of the Acts of the Apostles as he sat at his desk forging passports, identity cards, *Ausweis*. Through him, hundreds of Underground battalions were equipped with essential papers, neat but false. He was a conveyor belt for all kinds of illegals. For months he worked with his sticks of wax, his spirit-lamps, his moulds, imitating the seals of every municipality of France. Working like a miniaturist, copying the most complicated shield, he bent over his board, forging orange-red cards for the Free Zone and white cards for the Frontier Zone. And with a flourish he signed the papers that he had painted, scratched, printed, and engraved with

# FIGHTS IN FRANCE

*The Bicycle Brigade, the patriotic forgers, the smugglers of the Undercover Army*

*By Denise Davey*

the signature of Stuelpnagel, the German Governor of Paris. Then he was discovered. He was shot.

But he lived long enough to help another friend of mine, whom I shall call Madame Robert. She was an old hand at crossing frontiers illegally. Back in 1914 she got out of Germany, where she was studying, with the aid of a false passport. During the first World War, as an ambulance driver, she helped French agents in and out of Holland until, after her twenty-third crossing, she was caught and sentenced to death. But Madame Robert was saved by a special petition from King Alfonso of Spain to Kaiser Wilhelm II. When war broke in 1939, Madame Robert again drove an ambulance, following the French retreat. In a single week, she carted evacuated children from Paris to Bordeaux three times, in spite of shrapnel wounds in her face, caused by Italian strafing of the roads.

When the Armistice was signed, Madame Robert, living in Occupied France, constantly needed the forgeries of the priest. To British and French soldiers escaping from prison camps, she gave identity cards. She carried secret papers with Underground information between the zones. The penalty for smuggling a simple personal letter is a minimum of ten days in jail. The penalty for smuggling information is the concentration camp and perhaps death. The penalty for helping an escaped prisoner is death. For more than a year she worked. Then she became too well-known, and, her usefulness over, she was retired to London pastures.

MADAME ROBERT was more fortunate than another friend of mine. When the Armistice came, he was on the *Duquesnes*, stationed at Alexandria. He quickly turned liaison officer for the Underground, in charge of rallying the Fighting French in France with the Fighting French in Britain. He flew constantly for a year to London, to Nantes, to Paris, dropping down on fields his pilot had known years before. At last, on a mission to Brittany, he was caught in a personal pocket. For his family, his wife and their five children, whom he had not seen in months, were living on a Brittany farm, not two miles away from his rendezvous. Business done, he disobeyed the Underground rule and went home to them. The Nazis snapped him up. They took him to Vincennes, where stood the execution poles to which, during World War I., were tied such traitors as Bolo-Pacha, Lenoir, and Mata Hari. He was shot at dawn on a Friday.

But these men were the lucky ones, the active ones. Far harder is the lot of the passive ones whose work is just as important. They are the printers and passers of the twenty or more illicit papers secretly circulated all year by the Underground. Those papers print the truth about the war, the British, the Americans, the Russians, about politics in France. They say it is no longer a question of whether a man belongs to the Right or the Left; all that matters is whether he is resisting or not. The penalty for circulating and even reading the papers is often the concentration camp or death. Schoolteachers daily remind their pupils of the debt owed to the brave soldiers, to the hostages. Priests in Lorraine, where it is forbidden anywhere to speak French, preached their sermons in Latin until that, too, was forbidden, and then they preached no more.

JUST as important are the Master Saboteurs of the Underground, who report back to their posts with their jobs rarely bungled. They are the men who hastily worked with the British at St. Nazaire, at Dieppe. They know all France's strategic spots. They know that a ten-inch stick of dynamite, with a detonator, will blast a truck, that ten such sticks will wreck a bridge, and that twenty will stuff a tunnel. They know how to make sabotage look like an unfortunate accident.

A friend of mine told me of a woman she met in Lyons. The woman's son had been a worker in the Renault plant at Billancourt. Since the RAF bombed the plant, she had never heard a word from her son. She said, "I am anxious about him, but if he was killed, it will be as if I lost him at *Somme*. I will be proud."

THÉRÈSE BONNEY

HORST

*Lieutenant Commander Mildred H. McAfee, U.S.N.R.,*
*holder of 10 Academic degrees, is the first woman officer*
*in the United States Navy, directs eleven thousand new Navy Waves*

# ★ ★ ★ THE WAVES

THESE white-capped Waves will never go to sea. This sternly picturesque uniform, to be worn by a thousand women officers, will soon be seen throughout America. Women will wear it on communication duty from Pensacola to San Diego, on hundreds of other Navy assignments, releasing fighting men for sea duty.

Directing the Waves is Lieutenant Commander McAfee, a boss ready-made for these Women Appointed for Volunteer Emergency Service. No feminist, no hard-shelled crier for women's rights, Miss McAfee, who is Missouri-born and Yankee-voiced, is wise to women, expert at handling them in bulk.

Like all her Corps, she is in this uniform for the duration—dark blue jacket and skirt, white blouse, and black tie that looks like a miniature gob's kerchief. To conserve gold braid and metal, rank is shown by light blue stripes, insignia is embroidered in light blue. For this complete outfit, the Navy makes an initial allowance of $250, and that is all forever. Anything else the Wave officer wants, she must pay for herself.

REEFER OVERCOAT, WITH ENORMOUS COLLAR

THE HAT, COPIED FROM AN 1813 SEAMAN'S HAT

## *Mrs. James V. Forrestal,*
### *wife of the Under Secretary of the Navy*

Civilian uniform advisor to the Waves, Mrs. Forrestal asked Mainbocher, one of the country's most famous designers, to work out the Wave uniform master design. (Both were once Vogue fashion editors.) Here, Mrs. Forrestal, who is not a Wave, wears the officers' outfit, workmanlike, practical, and distinguished.

Just made for each other—the hats and dresses here. Made by hat designer, Florence Reichman, who now designs both hats and dresses. First: putty-and-tobacco hat in the same tones as the dress. Second: beige beret with beige-and-cocoa dress. Fabrics: Bianchini Fiberset crêpe. All—Florence Reichman; Garfinckel; Lindner

# FOR ALL DAY

# ..ALL WINTER

Two new two-toned dresses to wear now or later under winter furs. First: dress with a family resemblance to the shirtwaist, black wool jersey with a silk velvet façade. Felt-and-velvet stovepipe. Second: green Enka rayon blouse, black bolero and skirt of wool and rabbit's-hair. Felt beret. All, Bergdorf Goodman; Neiman-Marcus

# Stocking News

RAWLINGS

SHOE AND GLOVE—ALTMAN

SHOE AND GLOVE—BERGDORF GOODMAN

SHOE AND BRACELETS—LORD AND TAYLOR

**First above: Open black lace evening stocking—and it's *cotton.* A first-of-its-kind, a special-occasion item...say, for a new short dinner-skirt, or a long slit one. Black suède Urbanite sandal by James Kean; sequinned turquoise glove**

**Second above: Sheerest rayon stocking ever made...50-denier, 51-gauge...it looks like a two-thread silk, goes anywhere that such a silk went, comes in neutral shades. With it—a jet-buckled black suède Delman pump; a 10-button suède glove**

**Third above: Ingrain rayon stocking, vertical-ribbed, in gun-metal...(other shades, too)... for all your soft dresses, afternoon or evening. With it—a black suède buckle-strap shoe by Newton Elkin; black "Wear-Right" glove; Plasti-gold bracelets**

# Gloves and Shoes

SHOE AND GLOVE—BERGDORF GOODMAN

SHOE AND GLOVE—I. MILLER

SHOE AND GLOVE—SAKS-FIFTH AVENUE

**First above: English lisle stocking with a fine clock...the traditional "lady's stocking"... to wear in the country, or in town with your flannel, gabardine, or wool suit. With it—a brown horn lizard Oxford by Delman; and a natural pigskin glove**

**Second above: Ribbed spun rayon stocking...slightly more countrified, but you could wear it in town with flannels or tweeds, and walking shoes. Comes in brown tones. With it—a honey-coloured moccasin shoe; a short tan capeskin glove by Superb**

**Third above: Mercerized cotton mesh stocking, ribbed...shown in black, comes, too, in bright colours and white...for the country only. With it—a red calfskin "Haymaker" moccasin; a black pigskin glove. (More stocking news appears on page 100.)**

# FLOURISH OF BRAID

QUITE A LOT OF BRAID

MANY a hat, this autumn...like many a coat, many a dress...will be the handsomer for the braid it boasts: a little or a lot.

QUITE A LOT OF BRAID. Passementerie trimming fore and aft...black braid and ball fringe on a green velours tricorn, *cum* wool jersey turban. Lilly Daché; and Scruggs-Vandervoort-Barney

FAIR AMOUNT OF BRAID. Rope of black braid on the crown; balls of black braid at the sides of a rust felt pill-box. Hattie Carnegie; Marshall Field. The black caracal coat—Hattie Carnegie

JUST A TOUCH OF BRAID. Most elaborate braid, most abstemious use of it...on the crown of a Renoir-ish sailor of mauve satin. Braagaard; Marshall Field. The sables are from Gunther

FAIR AMOUNT OF BRAID

JUST A TOUCH OF BRAID

HORST

# COACHMAN'S HAT

One of the year's most important hats...and one of the flatterers of all time...this 1942 version of the coachman's hat. Done in black hatter's plush, the brim underlined in velvet, the base of the crown twined with braid. The hat, and black flat caracal coat—Bergdorf Goodman

Under
Twenty-
1
5
6

## *Fashions under $20 for you who are under 20 years*

Eyeing this fine clothes-closet, a girl in a pink and black dance dress, Celanese rayon jersey top, unrationed net skirt.

1. Short evening dress – a 1942 "must." Black rayon crêpe with clever shirring.
2. Green wool and rabbit's-hair dress, sweater bodice, peg-top skirt. Under $16.
3. The good little black wool suit – a black velvet band simulating a yoke.
4. Harlequin colours, blue and fuchsia, on a two-piece black rayon crêpe dress.
5. Gilt medallions on a beautifully simple black wool jersey dress. Under $14.
6. Sweater plus drawstring dinner-skirt: black, blue, pink Celanese rayon taffeta.
7. Young version of the Chesterfield – black wool and Aralac, velveteen collar.
8. Russian rag dolls embroidered on the white hip-yoke of this black wool dress.
9. Kilt skirt of plaid cotton, pink safety-pin. Under $7. Fringed shawl; $2.

• All: Best; I. Magnin; Rich's Atlanta.

JOFFÉ

JOFFÉ

# HORSE BLANKET

What's a country wardrobe without a little good horseplay in it? Perhaps—this little horse-blanket cape, inspired by the cape of the Pennsylvania Dutch Home Guard. Orange-red Stroock wool fleece lined with DuPont rayon fleece. $30. Brown cloche. Stitched leather bag. At Abercrombie and Fitch; Thalhimers

# STABLE ECONOMY

COLD-WEATHER FRIEND

COUNTRY WEAR-WITH-ALL

(ABOVE) COLD-WEATHER FRIEND. What's a country wardrobe without a lot of good horse sense in it? Perhaps—this little pea-jacket of natural nylon fleece, with sailor pockets and a stitched hem. Nice equalizer if your top half happens to get cold faster than your lower half. $40. Worn with a brown-and-white checked wool tweed skirt, $11; beret, $4. All—Peck and Peck

COUNTRY WEAR-WITH-ALL. Some more good horse sense for your country wardrobe—a deep beige Shagmoor 100 per cent. woollen coat; eminently wearable over everything that's wearable in the country. $45. Shown with natural whipcord jodhpurs, a yellow sweater, yellow string gloves, brown riding-hat. All—McCreery. Coat also at Famous-Barr; and Carson Pirie Scott

Adapted from a Chesterfield...this suit of soft red wool. The jacket has a Chesterfield's fly-front and black velveteen collar. Carolyn Modes design; $35. Arnold Constable; Mandel Brothers; H. P. Wasson & Company; Hale Bros. of California. Dobbs black velveteen cloche

# COATS SIRED

HORST

# THESE SUITS

Adapted from a trench-coat...this casual black suit of rayon and wool. A windbreaker jacket, belted tightly over one of the season's best skirts—patch-pocketed, cut with ease. There's also a country version of this suit, in tan Covert by Labtex. Either way, $30; Peck and Peck

# "WE LIVE IN A SHAKER VILLAGE"

*Even before we went inside we knew we must have this pink stone house*

By Grace Chess Robinson

MR. AND MRS. ROBINSON AT THE OLD HORSE-BLOCK

WE were making our wills in our lawyer's office, and as a matter of course were asked if we owned any real estate. "Just a log cabin in Canada—very attractive and comfortable, but too far away to go to except for long visits." Wistfully we said that we longed for a small place, near New York, but still in deep country. Our lawyer said he knew of a lovely old Shaker community where there was property for sale, but it was over a hundred miles from New York. The very next day we drove up to see.

From Mount Lebanon, we could see the faint blue of the Catskills, twenty-five miles away beyond the pale ribbon of the Hudson. And the quiet beauty of the Shaker village seemed to reach out a warming welcome to us. We felt that this was where we would like a house.

We were shown a group of buildings, but for us they lacked charm, and we turned back disappointed. Driving back, my daughter asked about a pink stone house, clinging to the side of the hill. The agent said he didn't know, he'd never seen it before, although he'd lived about a mile away for several years.

Perhaps the casual person would hardly see so small a house—small in comparison with the large buildings the Shakers built, and almost completely shut off and hidden by a towering wooden dormitory, standing between it and the road. Though we were told that this property, called "Second Family," was not for sale, we could not pass it by. We got the keys from an old Shaker who told us that the stone house "was nothing but a derelict...must have been built around 1790...hadn't been occupied for over thirty years."

Even before we went inside, we knew we must have the Second Family House. It was firmly built and serenely entrenched on the side of Mount Lebanon, facing the (Continued on page 91)

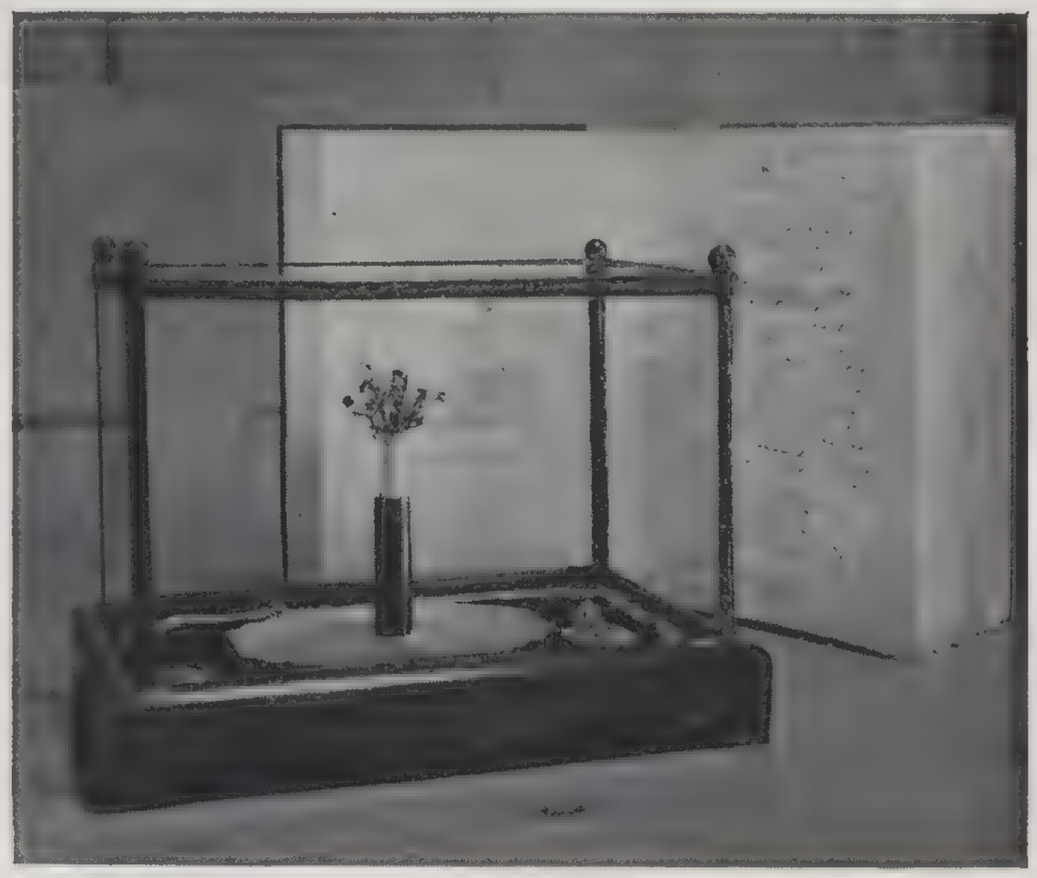
A BOUQUET OF BRASS AND COPPER FLOWERS

IN THE LIVING-ROOM, A HAPPY MIXTURE OF ENGLISH, ITALIAN, AND KENTUCKY

NYHOLM

"SECOND FAMILY HOUSE," BUILT OF FIELDSTONE ON THE SIDE OF MOUNT LEBANON, IN THE BERKSHIRES

THE DINING-ROOM OPENS OUT ONTO A TERRACE SHADED BY A HUGE WILLOW-TREE



POSIES SUCH AS MRS. ROBINSON MADE FOR QUEEN MARY'S DOLL HOUSE

RAWLINGS

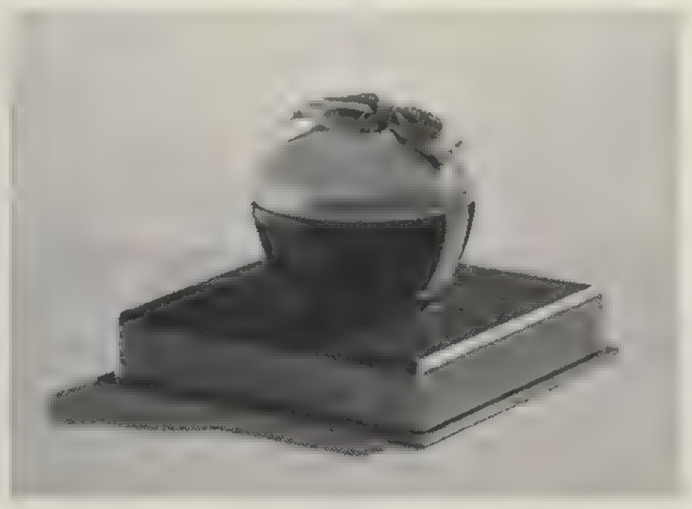
# Discovery in Fragrance

Here is D'Orsay's new perfume, "Intoxication"—in its cut-glass flask.
If *your* perfume must be a reflection of you,
this is a little sweet, a little sharp, a lot worth remembering
—would that be it? (If it *is*, you'll find it at Saks-Fifth Avenue.)

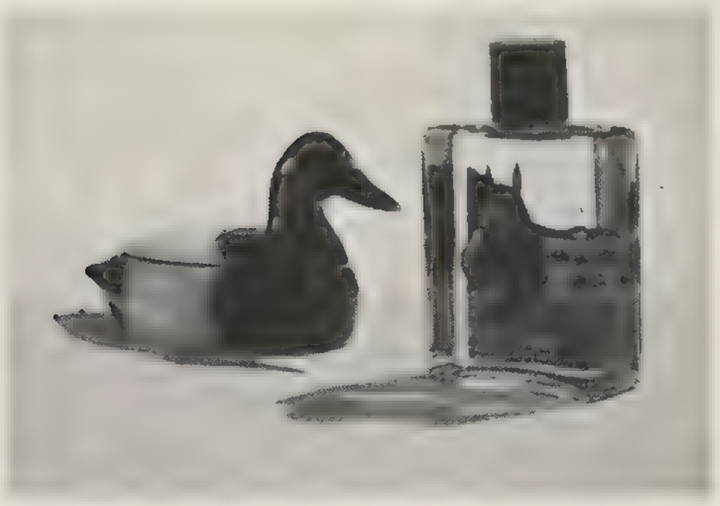
# Discoveries in Beauty

Tingling smelling salts in a tiny bottle—
spine-stiffening when you're tired.
Shulton's "Old Spice" scent. Lord and Taylor

Apothecary jar made of quaint milk glass.
In it, Orloff's new "Attar of Petals"—
an emollient-cleansing cream. From McCreery



Bourjois' "Evening in Paris" cream perfume,
vanishes from your skin, leaving only its fragrance.
And conserves precious alcohol. At Altman



For him—a china decoy of shaving cream.
It's "Sportsman"—made by John Hudson Moore.
Flask holds after-shave lotion. Saks-Fifth Avenue

The mixed-petal scent of Matchabelli's "Potpourri"
flavours a new group of bath accessories—
soap, cologne, dusting powder. Lord & Taylor

Lenthéric's two-toned sterling silver compact.
Bright band—for your monogram.
Compact—for powder and rouge. Saks-Fifth Avenue

Henri Bendel is now exactly duplicating, here,
their years-famous French floating soap—
so highly-perfumed you can use it as sachet

# IMPROMPTU ENTERTAINING

KAHAN

*Buffet supper plan for easy entertaining . . . Time-saving menu. Simplified service*

You may be setting up house at an Army camp, you may be waiting for his leaves at home. With him or without him, you'll want to keep open house for the Services—you'll want to be prepared when they drop in for dinner at the last minute, with a meal that can be whipped up in no time, one that's elastic.

Buffet suppers are a happy solution. Build them around one extra-special hot dish—nourishing, substantial. (Service men are hungry men.) Supplement with cold dishes that are easily prepared. Recipes for this menu on page 106.

James Amster planned this table for just this kind of inexpensive, informal entertaining. The covered soup dishes and corn-yellow tureens simplify serving problems. Table accessories, glasses; Carole Stupell. Gay red-and-white checked cotton damask cloth from Mosse. State House Sterling flat silver, in the "Inaugural" pattern.

# Ginger Rogers in RKO-Radio's "ONCE UPON A HONEYMOON"

*Produced and Directed by Leo McCarey*

★ *It creates a lovely new complexion*

★ *It helps conceal tiny complexion faults*

★ *It stays on for hours without re-powdering*

## Pan-Cake* Make-Up

### ...the secret to give glamour to beauty!

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"THE LIFT THAT NEVER LETS YOU DOWN"


# CREOLE CUISINE

By Jean Freeman

NEW ORLEANS is a city steeped in tradition. Despite the inroads of commerce, the legend of Latin gaiety—fabulous food and lavish hospitality persist. Here they still "roll out the red carpet" for visitors; not in the figurative, but in the truly literal sense.

A slim sheaf of letters written by my great-aunt to her sister (my grandmother) evokes this Creole world that has virtually disappeared. Aunt Alice went to New Orleans as a bride. In one of her letters, written in 1881, she claims the fish-market of New Orleans to be "famous over the world," a fact which I believe still holds good in an age of chromium and television.

Concerning the prodigality of the Louisiana waters, she writes pages, eulogizing especially the Shrimp, of which there are two varieties—River Shrimp, "unique in the United States," and Lake Shrimp, "these last being available in tins, but used here only for sauce and garnish."

Concerning the cooking of Louisiana River Shrimp—those delicate pink morsels which the North even today seldom receives—Alice notes that because of their tiny size, these are chiefly fried in butter, or simply eaten cold (after boiling) with mayonnaise. It is the Lake Shrimp, she explains, that are used for the famous Gumbo-Filé.

Regarding Gumbo, Aunt Alice talks first of Filé powder. Since so many of us are still a bit puzzled by the origin of that curious seasoning, I shall quote from this passage. "I am sending you a packet of Filé powder by the next boat," she says, "since it is considered indispensable here for the preparation of Gumbo à la Creole—one of our finest dishes." Always articulate, she goes on to elucidate..."Filé is a dust manufactured by the remaining tribes of the Choctaw Indians in Louisiana. They make this powder from the young leaves of the Sassafras-tree. When thoroughly dried, the leaves are pounded into a powder, passed through a fine hair sieve, and then brought by the Indians themselves to the French market. Long ago, the Creoles—always imaginative about foods—discovered the possibilities of the pungent seasoning and originated their dish, "Gumbo-Filé."

A bona fide Gumbo takes considerable doing, but what a meal you have when it's concocted! Chicken, oysters, and hard crabs, as well as half a dozen other foods, take to Filé powder and rice; but Alice dwells with particular affection upon shrimp. I give you her instructions:

### Gumbo-Filé aux Chevrettes
*(for six persons)*

50 fine lake shrimp, boiled in a highly seasoned bouillon (see directions)
2 quarts of oyster liquor
1 quart of hot water, or stock
1 large white onion
1 bay-leaf
1 tablespoonful of lard, or butter
1 tablespoonful of sifted flour
3 sprigs of fresh parsley
1 sprig of thyme
A dash of cayenne
Salt and pepper, to taste
2 tablespoonfuls of Filé powder
Boiled or steamed rice

Boil the shrimp in highly seasoned water. Cool and clean. Put the lard into a deep kettle, and when hot add the flour, making a brown "roux." When quite brown, without a semblance of burning, add the chopped onion and the parsley. Fry these, and when they show colour, add the crumbled bay-leaf; pour in the hot oyster liquor and the hot water, OR the strained broth in which the shrimp have been boiled.

When this mixture comes to a good boil, and just about five minutes before serving, add the shrimp to the gumbo and remove from the stove. Then add to the hot liquid about two tablespoonfuls of the Filé powder, thickening according to taste. Check for seasoning and serve immediately.

NOTE: Once the Filé is added, the gumbo must NEVER, under any circumstances, be warmed over. Have ready the tureen, and if you are not prepared to serve the meal at once, place the tureen in a "bain-marie," or hot-water bath. Here it will keep hot in safety. A large side dish of fluffy boiled rice escorts the tureen.

For boiling shrimp, here is a brew calculated to bring out every last jot of flavour:

### Chevrettes Bouillies

50 fine river shrimp
1 large bunch of celery, with tops
1 dozen allspice
1 blade of mace
½ dozen cloves
2 sprigs each of thyme and parsley
1 bay-leaf
1 seeded red pepper pod
Cayenne, black pepper, and salt

Into a pot of water, put a large quantity of salt, almost enough to make a brine. Add pepper, the celery chopped, and the celery leaves; add the remaining spices, chopped fine or broken, the cayenne, and the pepper pod.

When all these have been boiled so that all the flavour of the herbs has been thoroughly extracted, throw in the shrimp. Let them boil for ten minutes, and then stand the pot aside and permit the shrimps to cool in their own water. Shell and clean them and use as indicated, or serve them chilled as a salad or hors-d'œuvres.

### La Médiatrice

Alice's most toothsome recipe for cooked oysters is one for oyster loaf, which she endorses with enthusiasm. "This is commonly called the 'peace-maker' in New Orleans. Every husband who is detained in town at night, laughingly carries home an oyster loaf, or *Médiatrice*, to his waiting wife.

"There is justice in the name, for a well-made oyster loaf is enough to conciliate the angriest bride in the world." To make this olive branch, Alice gives these directions:

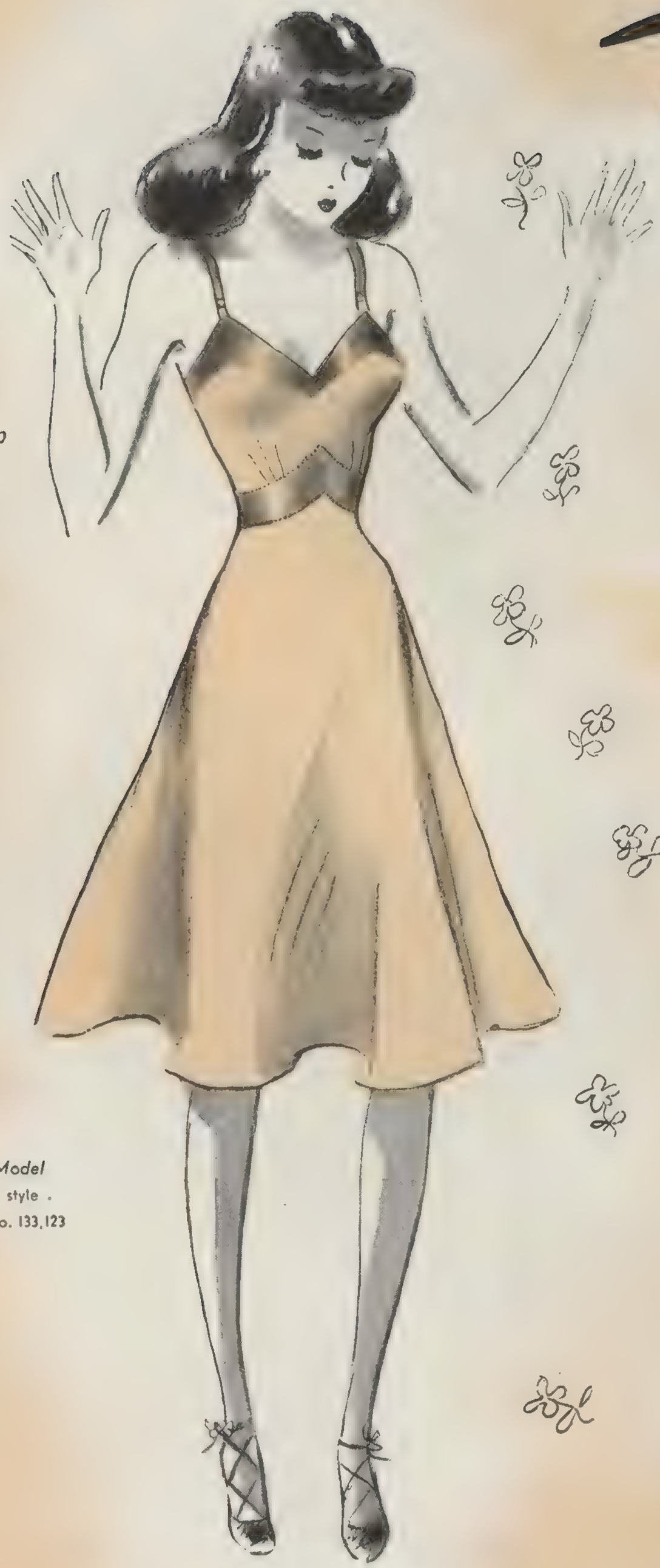
Take a small, crisp loaf of French bread and cut off the upper crust in one clean, lengthwise slice.

Scoop out the pulp, leaving the sides and the bottom in the shape of a box. Brush each last corner of the box lavishly with melted sweet butter, and place it, together with the severed crust, into a quick, hot oven.

Fill the toasted box to the brim with alternate layers of finely chopped pickle relish and whole fried oysters, season the top layer highly with lemon-juice and tomato ketchup, replace the top, and eat as quickly as possible. "Fried oysters..." she adds, "are infinitely more delicate when finely ground corn-meal, rather than crumbs, is used to coat them." (Continued on page 95)

PERFUME, $1.50 and $3.75 LILTING FRAGRANCE, $1.25 FACE POWDER, $1.00 DUSTING POWDER, $1.00 TALC, 50c SOAP, 35c and 50c BATH BUBBLES, $1.00 ALL PRICES PLUS TAX

**barbara gould** New York



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## "WE LIVE IN A SHAKER VILLAGE"

(Continued from page 82)

glorious view. Built of fieldstone, the Shakers had at one time red-washed it, then some years later had thought better of this desecration and had gone over it with whitewash. Now even the whitewash has faded to peach cream, has washed off in many places to show the grey stones here and there.

We noticed that the windows were such as we'd never seen elsewhere. Eight small panes in the lower sash and twelve in the upper, and almost all the old panes still intact. The little house was sturdily built; it had six-foot foundations; solid stone blocks twenty inches thick holding the upper walls. There was a feeling of happiness about it, of work and contentment, which we learned to recognize as the heritage the Shakers leave everywhere.

### Ours at Last

After many months, we at last persuaded ninety-four-year-old Sister Emma, the trustee, to sell us Second Family House. We found that we now also owned several streams—one within singing distance of the house.

Now we could tear down the dreary dormitory that had so nearly hidden the little house from our view. (We used the old wide pine boards from the dormitory for extra flooring. We used its paneled doors with their hand-wrought latches. And its cupboards and drawers we made into chests for our bedrooms.)

It was in this house that we found an oversize marble kitchen sink, which we plan some day to use as a fountain basin for the garden. There was also a cooking stove, one the Shakers had made themselves, casting their own iron for it. It was nearly ten feet long and had four fires, one on either end for, I suppose, stews and vegetables; another for cooking on top of the stove, and above this a baking oven. (This stove we gave to Mr. Henry Ford for his museum at Dearborn.)

Mr. Harold Heller and Mr. Hale Walker, who planned the remodeling of the house, said they had never undertaken such a straightforward job. The walls are so thick that the radiators were sunk in them under the window-sills. The two chimneys had to be enlarged to take care of the fireplaces and furnace. Dormer-windows were put on the top floor to give more light and air to the two rooms there. But except for plumbing and electricity, of which there was none, there was little structural work necessary.

The small rooms of our small pink house seem to allow ample space for all our furniture—a potpourri collection from our Kentucky life, from side journeys to Majorca and France, from twelve London years. The living-room, with its windows facing south, east, and west, seems to take kindly to the English needlework rugs; the portrait of Queen Elizabeth, by Zuchero; the Spanish chest; and the Italian brocade curtains in honey-beige, blue, and rose.

Upstairs in my bedroom the blue-green and gold tables, gay as Venice itself, spread their graceful wings on either side of my Majorcan bed-head. My bath-dressing-room is worth a mention because its main feature was once a serious drawback. This was a shallow cupboard directly over where the tub had to go. It seemed a pity to block it out, and Mr. Heller thought of lining it with mirror and glass shelves. Now it holds my old French pressed glass bottles.

The masculine room of the house, severe as any Shaker's, is paneled half with old doors from the dormitory, polished but unstained, unpainted; and half with the fine old boards we had in such abundance.

The top floor where the grandsons' rooms are, with its ceilings vaulted in a gentle curve, seems patterned after the quaint bonnets of the Shakers. The deep-silled dormer-windows look far out over the valley. And along the walls of each room, and in the hall outside, are rows of Shaker pegs on which they hung their bonnets.

### Historically Speaking

We haven't yet discovered the true history of the Second Family House, but we feel from what we have heard and read of the Shakers that it must have been one of their many houses for storing, drying, and sorting herbs and flower seed.

We have found two messages left by the builders of the dormitory across from our house. Two messages which touched us deeply because it seemed as though they were left just for us. One found paneled on a beam said, "Whoever takes up this floor perhaps may read this writing. We began to frame this house 28th March, began to dig the cellar 2 of April, 1814. We conclude that those that come after us will be glad to find a record of this, that are done now in this time when memory fails to retain them, or death takes away the knowledge of them. This from your friends, if you continue in the faith of the Gospel and good works. Erastus and Josiah Rude, this ninth day of December 1814. Farewell in love." Elsewhere he told us that the "house cost $12,000, a goodly sum in these days of war, it housed us all, sixty-seven of us most comfortably."

Much as there was to do to the Second Family House, the Shakers had worked well before us, leaving behind a splendidly built house with a view, and the words of their founder, Mother Anne, "Do all your work as if you had a thousand years to live, and as if you knew you must die tomorrow."

---

**ALICE THROCKMORTON McLEAN'S FARM**

October 15 Vogue takes you to the legendary farm of Mrs. Alice Throckmorton McLean, founder of the American Women's Voluntary Services. Her farm, cultivated by three generations of her family, houses her Highland cattle, her collections that range from tulip-cups to carriages.

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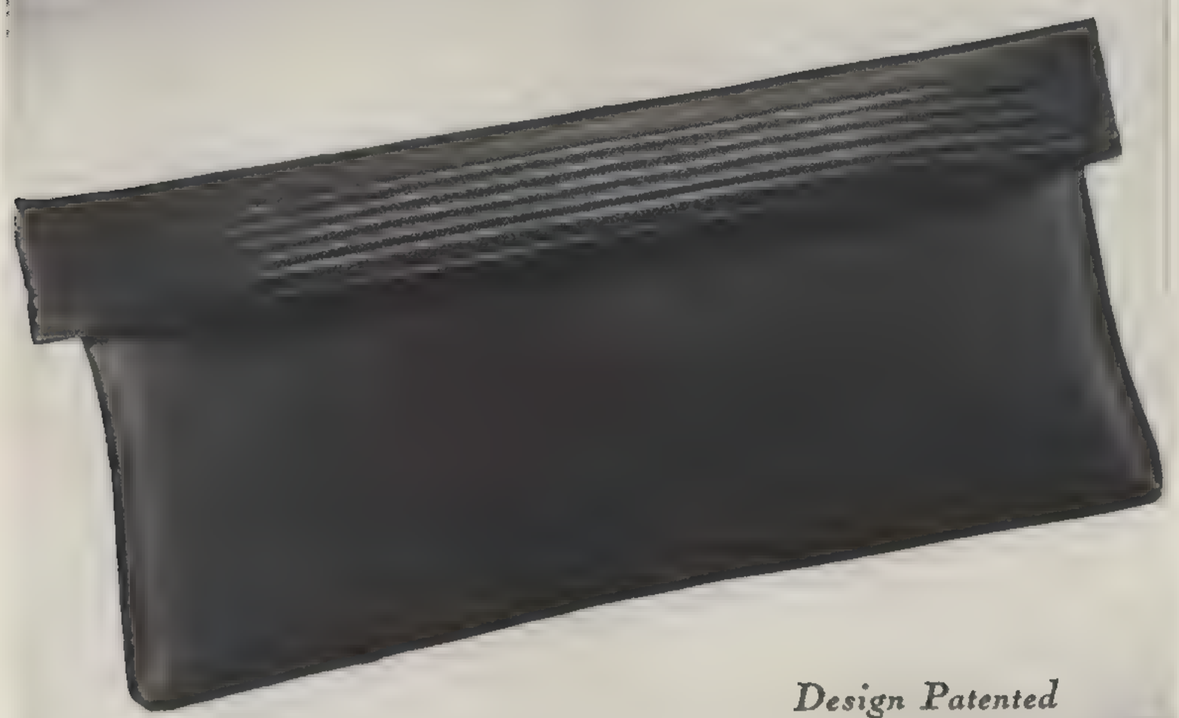

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# MORE BLACK BLOUSES

BLACK BLOUSE. Pretty and profitable—because, like the plain black sweater that Vogue championed, a black blouse will top anything. A wool suit, say. Slacks. A dinner-skirt. Of rayon-satin; $7. Altman; Thalhimers; also, Neiman-Marcus

BLACK LINEN BLOUSE. Have more than one black blouse. And do let one of them be of linen. This blouse looks fresh, feels fresh, stays that way because it washes so well. Tucked front; smoky-pearl buttons; about $13. Saks-Fifth Avenue

FRONTING OF COLOUR. Royal-blue and green scarfs to tie in a bow or wear Ascot-wise at the throat of a suit. One, say, that begins and ends with black. Celanese rayon crêpe; bracelet-length sleeves; $8. At Milgrim; J. L. Hudson

CARDIGAN-CUT BLOUSE. Quiet—but not at all retiring—blouse that will serve you well. Like the beloved black sweater, this blouse is a wonderful wardrobe-stretcher. Joan Kenley blouse of Kodacrepe; $4. Jay-Thorpe; Famous-Barr

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# EVERYTHING UNDER CONTROL

For a not-so-slim figure, you'll need a foundation that's firm with you—yet easygoing, when you're on the move. Here are five foundations, all of which comply with L-90 rulings, use a minimum of elastic. Some are all-in-ones; some, separate girdles and long-line brassières. Have several and rotate them—it will lengthen their lives.

1

2

1. Supple corset, designed for your active life. Of paper-light nylon taffeta. Lily of France; under $13

2. Wrap-around corset of cotton-and-rayon brocade. Le Monde; $5.50. Batiste "Allo" bandeau; $1.25

3. Evening all-in-one of rayon satin. Lace brassière top. Sections of net "Lastex". A Gossard design; $15

4. Half-size corset for the woman who wears half-size dresses. Of nylon taffeta. A Warner all-in-one; $15

5. Front-laced corset of cotton-and-rayon brocade. "La Camille"; $5. Batiste for the "Overture" bra; $1.75

3

4

5

# CREOLE CUISINE

(Continued from page 88)

### Jambalaya à la Creole

Naturally, Alice writes about Jambalaya.

1½ cupfuls of rice (well washed)
1 pound of fresh pork (as lean as possible)
1 slice of ham (diced)
1 dozen fine Chaurice (small pork sausages)
2 onions (chopped fine)
1 tablespoonful of butter
2 cloves of garlic (minced)
2 sprigs each of thyme and parsley (chopped)
2 bay-leaves and 2 cloves (ground very fine)
2 quarts of beef broth or hot water (broth preferred)
½ teaspoonful of chili pepper
Salt, pepper, cayenne to taste

Cut the pork—lean and fat both—into half-inch cubes. Put the butter into a deep saucepan, add the pork and the onions and permit these to brown slowly, stirring frequently. Now add the ham and the garlic. Mix and add the chopped herbs.

Allow all this to brown for five minutes more, and then toss in the Chaurice, cut in rounds, and let all cook for five minutes longer. Pour in the broth; cook for another ten minutes, and when the mixture comes to a boil, add the rice, little by little.

Finally, add, too, all the chili, pepper, et cetera. Boil the mixture for half an hour, or until the rice is tender, stirring at intervals to insure a proper blending. Serve this very hot, in a deep tureen or casserole.

"With this . . ." she adds, "we manage to serve a tray of newly-made hot corn bread, and some side relish, such as spiced melon rind or sweet cucumber. But this is purely a matter of taste."

### Daube Froid à la Creole

It is, no doubt, in reply to a definite request on the part of her sister, that she writes a few days later, enclosing a cherished recipe for cold Daube. "I think this is the specialty to which you have reference in your last letter." And she goes on to tell Dear Esther . . . "This dish is so very delicious that it has only once to be tried in order to be repeated. It is a standing *plat* in every Creole home during the cool season, but is never essayed in weather which might prevent the beef from jellying with ease without benefit of ice. I warn you—it is a complicated affair—but decidedly worth the trouble, especially if your husband should have the habit of bringing in unexpected guests."

3 pounds of the rump, or round of fine beef
2 quarts of strong veal stock made with both meat and bone (prepare this beforehand)
¼ pound of larding pork (must be fat)
6 allspice
2 cloves of garlic
3 cloves
3 bay-leaves
3 sprigs of thyme
3 sprigs of parsley
5 large onions
5 carrots
2 turnips
1 tablespoonful of lard
1 glass of sherry
Salt, pepper, and cayenne to taste

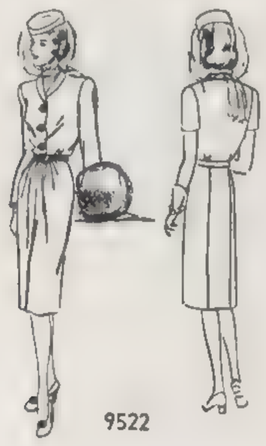
"Cut the salt meat into strips, about three inches in length and half an inch thick. Roll well in cayenne and black pepper. Chop fine the bay-leaves, thyme, parsley, and garlic. Mash the cloves and the allspice. Now roll the strips of salt meat in these herbs and lard the beef with the seasoned strips. Make an incision in the rump of the beef, and force into this every last remaining crumb of the spices. Then rub the whole well with salt and pepper.

"Quarter the onions and place in a deep saucepan with the lard. Let them brown well; then lay over them the larded beef, cover, and permit to brown on all sides. When the meat is sufficiently coloured, add the carrots and turnips, cut into one-inch cubes. Cover tightly and simmer for ten minutes. Then turn the meat and simmer for ten minutes more.

"Now add sufficient veal stock to cover the Daube, spike it with sherry, cover very tightly, and set it back on the stove to cook over a gentle flame until the meat is tender, or for approximately three hours. Replenish the stock at intervals, seeing always that the meat is kept moist.

"Remove the beef from the pot, place on a large platter, and strain over it the remaining liquid, which, by the way, should be checked for seasoning. Remember that the success of this dish depends upon piquant flavour, so add both sherry and spice, if necessary. Set the platter in a cool, dry place and serve the next day—cold, and cut into thin slices."

# DESIGN FOR DRESSMAKING




Here are two more views of the Design for Dressmaking shown on page 62. Design Number 9522 comes in sizes 12 to 20 (30 to 38) and 40

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Mink

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EVANSTON
SOUTH SHORE


# IRVING BERLIN

(Continued from page 53)

Fundamentally, he is as good-natured as any man who doesn't sleep, and whose digestion is bad. Maybe more so. He's a wraith-like figure, a sad, doleful man with terrific appeal.

The pattern of Berlin's words and music is usually recognizable, his lyrics inevitably peppered with colloquialisms. He remembers not only that love is often unrequited, but that no one's heart breaks a little. Although Berlin tunes may become dated romantically, they almost never are, musically. Jerome Kern, when he was asked to describe an American citizen, said, "The American is best epitomized in Irving Berlin's music—both have humour, originality, sentiment, pace, and popularity."

Everyone knows that Irving Berlin was born on the lower East Side, that he started out as a singing waiter in Nigger Mike's, down in Chinatown. His first song sold for thirty-five cents, his second for twenty-five dollars. "Alexander's Ragtime Band," written four years later in 1911, the first of his great hits, made rag respectable. It translated the hoarse musical croakings played in back rooms of honkey-tonks into real rhythm, instead of mere dislocations of sound.

## Berlin on Broadway

"Alexander's Ragtime Band" was only the beginning. In 1914, shrewd showman Charles Dillingham produced Berlin's "Watch Your Step," starring the incomparable Castles. Irene and Vernon Castle, with their precise, fastidious abandon, danced through practically every scene. The show, a crinkling tissue of gaiety, was a whistling success. For the first time, Irving Berlin provided all the music for a musical comedy. After the first-night audience had howled a while, he was persuaded to make a little curtain speech. In his ingenuous fashion, he frankly told the audience that he was really not a genius. Later, one of the critics reported that he "looked pale, but happy."

Irving Berlin was now an established Broadway figure. His rivals read him like a barometer. When he seemed particularly wan and distressed, they knew that he had written another song hit. In 1916, Berlin wrote "Stop, Look, and Listen," a kind of syncopated circus to star Gaby Deslys, a long-legged, blond, French music-hall queen. Gaby Deslys was a sensation. The revolution in Portugal, which had cost young King Manuel his crown, was, according to the gossips, all due to his extravagant infatuation for Gaby Deslys. King Alfonso of Spain, it was whispered, had also shown an ardent, if short-lived interest in her. Gaby was obviously box-office, in spite of her skinny voice.

Although the show looked like a "pink and white Christmas" to Percy Hammond, the *Tribune's* critic, the audience gasped at the be-sequinned daring of Gaby's costumes, the voluminous eccentricity of her feathered hats. These hats were so overpowering that she had to mind her entrances and exits, like a ferry-boat edging into a too narrow slip. This was a show with icing. It was also a show with melody, and the critics agreed that the "tunes would be on every Pianola before long."

Then came the "Ziegfeld Follies of 1919." That was the year when William A. Brady, the producer, lashed out: "Theatre managers no longer fear the theatre critics; it's the ticket speculators who make or break our play." In this fabulous thirteenth edition of the Follies, there were Marilyn Miller, smiling with exhausting persistency; Eddie Cantor, who, according to one critic, was "one prolonged scream"; poker-faced, honey-voiced John Steele; a glazed papier-mâché camel; and beautiful, scantily dressed girls posing in Ben Ali Haggin tableaux. It was an aphrodisiac Follies, topped by a persistent Berlin tune called, "A Pretty Girl Is Like a Melody."

These were the days of theatrical opulence. At its height, in 1921, Sam Harris and Irving Berlin opened their Music Box Theatre, with the first "Music Box Revue." This was the year that Lynn Fontanne made her biggest hit in a comedy of bromides called "Dulcy"; the year that Eugene O'Neill's plays were new. It was a year when Irving Berlin seemed to shrink, to grow more nervous and wispish than ever. The (Continued on page 99)

SHE'S A HONEY-BLONDE—WITH A FRESH-AS-WILD-ROSES COMPLEXION

***Jane's Precious Engagement Ring*** is dear and sweet like herself. A Tiffany setting of gold holds the clear, sparkling diamond that once belonged to her fiancé's grandmother.

## DAINTY JANE DRURY

*of Leominster, Massachusetts—engaged to Loring Harkness, Jr., of New York and Connecticut. Loring was preparing for a teaching career—but, like so many boys now, he's working in a defense plant until the Army calls him.*

Adorable, modern daughter of a distinguished New England family, Jane plunged right into war duties after college. She works like a beaver at her Civilian Defense job and nearly dances her feet off "hostessing" at U.S.O. parties.

Wherever she goes, Jane has compliments about her lovely complexion. "I tell all the girls just to use Pond's Cold Cream," she says. "Then they'll see why I say it's so 'super'—and makes your skin feel so soft and spandy clean."

### *Copy Her Soft-Smooth Complexion Care*

First—Jane smooths Pond's Cold Cream carefully over her face and throat—pats with gentle finger tips to soften and release dirt and old make-up. Tissues off well. Next—she "rinses" with more Pond's. Tissues it off again.

Use Pond's Cold Cream as Jane does—*every night*—for quick daytime clean-ups, too. You'll see why war-busy society women like Miss Fernanda Wanamaker and Mrs. Allan A. Ryan use this soft-smooth cream—why more women and girls use Pond's than any other face cream. Ask for the *larger* sizes when you buy Pond's Cold Cream—you get even *more* for your money. Popular in price. At beauty counters everywhere.

# *She's Engaged!* SHE'S LOVELY! SHE USES POND'S

***They love to look at Jane!*** Loring and Jane with two Army friends on leave. There's always a "sweet-as-a-pink" look about Jane. One reason is her flower-fresh complexion. She gives Pond's lots of credit for helping to keep her skin so softly smooth.

IT'S NO ACCIDENT SO MANY LOVELY ENGAGED GIRLS USE POND'S!

# Wake-up Lovely!

# your country needs your loveliness

From you must come the living proof that beauty still exists in the world . . . beauty that is the sparkling product of health and heart and head.

You can find the time—even in these overflowing days when minutes must be counted and efforts parceled out. *By reducing your beauty routine to its simplest terms!*

For your skin, *one* versatile cream that does the work of several *special* creams. Vida-Ray Cream!

Vida-Ray all-in-one Cream is a creamy cleanser, a softening night cream, a smoothing conditioner for make-up. It does each job expertly—as if specially made for it.

But this all-use cream has much more to give than just convenience. Notice how the daily gentle smoothing-in of Vida-Ray seems to *enliven* your skin, wake it up, make it *look and feel alive!*

Save time, save money, of course, by using this remarkable combination cream. But more, see what it can do to make your skin look like the living thing it is—*fresh, vital, alive!*

**ALL-IN-ONE!**

A CREAMY CLEANSER

A SOFTENING NIGHT CREAM

A MAKE-UP CONDITIONER

**VIDA-RAY**

*Cream*

THE VITA RAY CORPORATION,
NEW YORK.

# IRVING BERLIN

(Continued from page 96)

"Music Box Revue" opened to an audience that, though callous to extravagance, caught its breath at the most conceitful theatre, the most spangled, sparkling revue.

There was one strange oversight in the reviews of this show. None of the critics had much to say about his song, "Everybody Step." And yet, according to musicians, this is technically Berlin's most brilliant tune. John Alden Carpenter, the composer, tells of sitting on an international jury asked to select the masterpieces of music. That jury included in its final list Bach's "B Minor Mass," Beethoven's "Seventh Symphony," Chopin's "Polonaise," Stravinsky's "Petrouchka," Gilbert and Sullivan's "Pinafore," and Irving Berlin's "Everybody Step."

The 1924 "Music Box Revue" was a show in which nothing was as it seemed. Anyone or anything was likely to turn into an electric-lighted orange grove, or a sea-serpent. Super-scatter-good, it was filled with gadgetry. In it appeared a young newcomer to Broadway, with a sweet operatic soprano voice. Her name was Grace Moore, and she sang a simple little song called "What'll I Do?." She and the song were immediate first-night hits. And in the last row of the balcony, Irving Berlin, sitting beside Sam Harris, relaxed and chewed on a wad of gum.

This was the era when Berlin's private life and his song-writing merged. He was deeply in love with Ellin Mackay, daughter of the late Clarence Mackay, president of Mackay Postal Telegraph. Growing paler and more dyspeptic, Berlin turned out three of his greatest hits, the ballads, "All Alone," "Remember," and "Always." They were inspired by Ellin Mackay, according to Broadway legend, and "Always" was her wedding present from Irving Berlin.

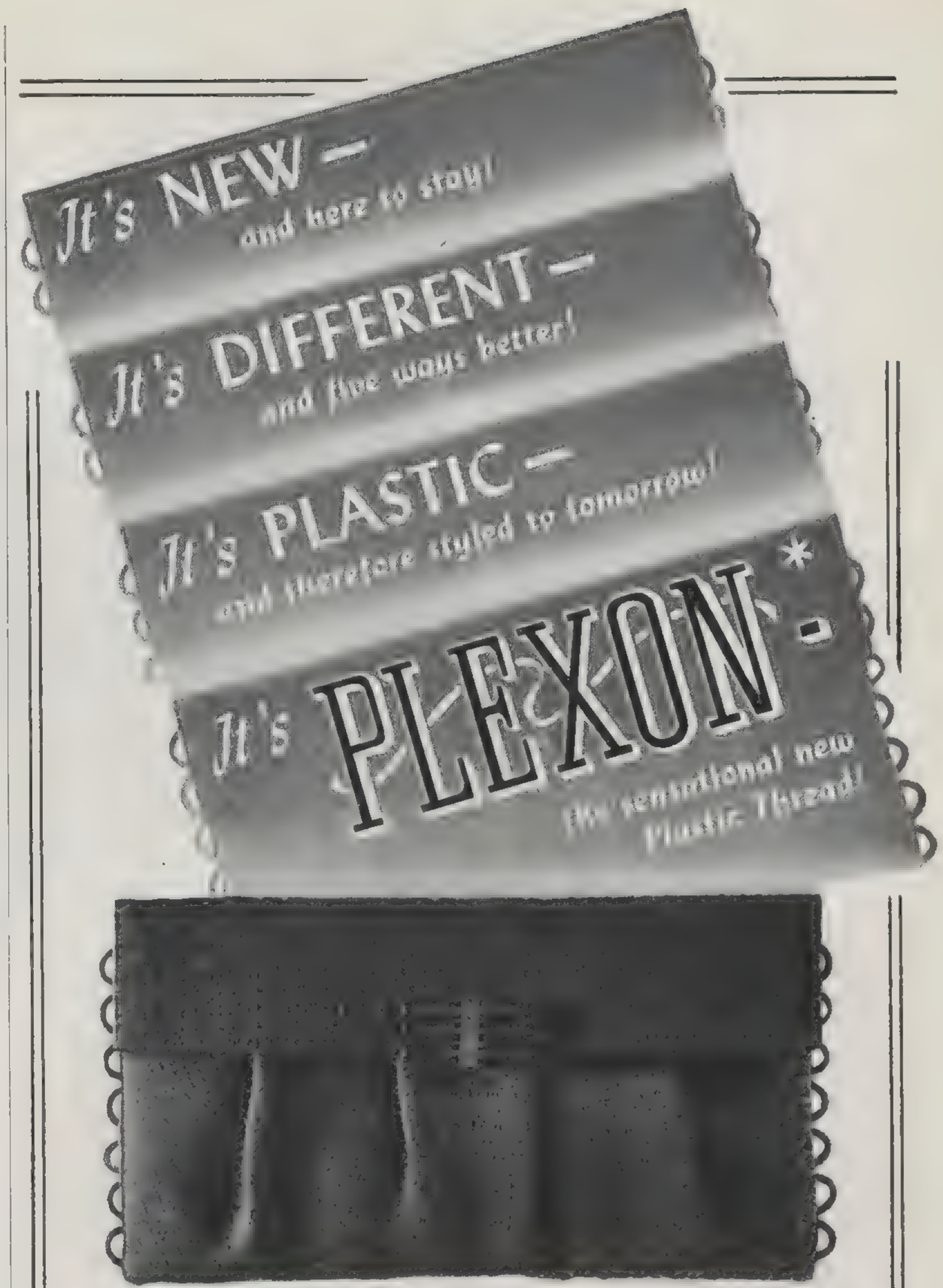
### Successive Song Hits

By this time, the hot breath of Hollywood was singeing Berlin's neck, and "Puttin' on the Ritz" was his first movie success. Harry Richman, sleek, cane-toting, Prohibition pet, made the title song a hoofer's favourite. (Later, Alfred Lunt, playing a cheap song-and-dance man in "Idiot's Delight," pranced through almost the identical routine.) Like Broadway, Hollywood was in for a long line of Berlinisms. There was "Top Hat," the first Fred Astaire-Ginger Rogers film. From it came "Cheek to Cheek," Berlin's greatest Hollywood song hit. With its rippling rhythm, it did a fabulous sheet music business, in spite of the cut in sales caused by radio plugging.

Broadway had by now emerged from its chrysalis of sensual extravagance into the half-light of the depression. And Irving Berlin, in the show "Face the Music," made a wry, mischievous face at the whole business. For it he wrote the topical, irrepressible song, "Let's Have Another Cup of Coffee."

Later, straddling the disillusionment of the country, Berlin went back to writing syrupy tunes. In 1933, in collaboration with Moss Hart, he wrote "As Thousands Cheer." Percy Hammond, critic for the New York *Herald-Tribune*, reported on this: "Mr. Berlin, in his tunes and verses, holds sex to be sacred, and then Mr. Moss Hart comes along proving that nothing on this footstool is holy." Two top Berlin tunes came wrapped up in "As Thousands Cheer." The first one, apparently unforgettable, was "Easter Parade." A musical daguerreotype, it has become an Easter classic. All the reviewers loved "Easter Parade," but most of them slid over another song, which in its way has proved even more of a hit. That song, a musical weather report, was "Heat Wave," magnificently sung by Ethel Waters, her body weaving, her voice as dark as a thunderstorm.

Undoubtedly, Irving Berlin is the greatest, the most versatile, surely the most prolific songwriter in America. His tunes, not satisfied with catching on, have an insistent way of living on. And so it is no surprise to find the war song of 1917, Irving Berlin's "Oh, How I Hate to Get Up in the Morning" returning to the ranks in 1942. Prophetically, in 1925 Alexander Woollcott wrote: "This is the only song of the last war that is likely to be carried along the roads by the soldiers of our next war."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Never mind the years of chemical research that made **PLEXON** perspiration proof, grease proof, oil proof and moisture proof. Think, instead, of the years to come in which its bright beauty will make it one of the most favored materials in the world of fashion.

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Plastic . . . so light, so sturdy, so practical . . .
made *diverting* in this huge flapjack compact,
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# STOCKINGS IN STOCK

Gone are the days when you could buy a three-thread silk or nylon stocking, and wear it with everything. Stockings must now be chosen with as much care and thought as any other costume accessory. It is true that rayon is largely substituting for silk, but plain rayon stockings are not intended to be worn with every costume, and for every occasion.

For country wear, cotton is the most suitable yarn, with spun nylon and spun rayon as alternatives. Cotton, like rayon, is non-elastic, but any yarn knitted in a mesh pattern takes on a certain elasticity. Mesh acts as a run deterrent, too, and prolongs the life of a stocking. The smartest cottons for the country are meshes, and the heavier the better. Cable ribs, vertical ribbed mesh, heavy round-hole mesh, and wide-wale ribs are all good and appropriate. You can still find a few of these in bright colours, or you can buy light shades and dye them yourself to match some part of your costume, or to accent it.

Spun rayon and spun nylon closely resemble wool, and may be worn wherever woollen stockings would be suitable. They are smartest in ribbed patterns, and vertical ribs tend to make your legs look slimmer. Socks are also being made of spun nylon —some with brushed nylon cuffs that look exactly like wool socks with Angora mixtures. These come in a beautiful selection of colours, and sell for about the same price as fine woollen socks. They have the added advantages of not shrinking, and of drying quickly.

For daytime wear, with walking shoes, there is a great choice of cottons and rayons. Here, again, mesh patterns will give you the best wear. Mesh because it is partially transparent makes the stocking look sheerer, and, for this reason, you can wear a much heavier mesh stocking. Some rayon meshes are made in 100-denier (which compares to a seven-thread silk) and yet look as sheer on the leg as a three-thread plain silk stocking. Mesh patterns also come in cotton-and-rayon mixtures. And there are vertical ribbed cotton stockings, sheer enough and dressy enough to wear with a smartly tailored suit.

If you prefer plain stockings, and want the maximum of wear, try one of the new non-run rayons. In the hand you can see a tiny cobwebbed mesh design, but on the leg they have a soft, dull, plain appearance.

For town clothes, rayon is the most satisfactory yarn, selected in the weight suitable to your shoes, and to the occasion—50-denier (weight of the thread), 51-gauge (gauge is number of stitches per square inch) is the sheerest. A great many new rayon processes have been developed, and much of the rayon is treated before it is knitted to increase its elasticity. Some manufacturers also put it in another special bath after it is dyed to make it still more elastic, to make its colours fast, to increase its snag resistance. And these treatments show in the finished stocking. When you buy your next rayons, put them over your hand, stretch the tops, and run your fingers over the stockings. This will show you the difference between cheap and expensive rayons. In rayon stockings, as in everything else, you get what you pay for.

These are the figures to remember in buying rayons: 50-denier, 51-gauge, is the very finest, and should be reserved for really dress-up occasions. 50-denier, 45-gauge, is not quite as expensive, not quite as closely knitted. 75-denier, 45-gauge, makes a good backlog stocking, to wear with many costumes for many occasions. 100-denier is a service stocking in all of its gauges.

Rayons come in proportioned lengths and sizes. They are made with special features—stretch tops, adjustments, non-run weaves. Remember this and look for the special feature best suited to your needs.

For evening, cotton, unbelievably, comes into the picture. A very wide mesh pattern is being made in cotton with a fragile, lacy look. Some manufacturers are dyeing this in black, red, off-blue, beige, and brown. Others have continued the mesh over the foot so that there is no reinforcement at all. These, of course, are for wear only with the completely open type of sandal. But the most generally popular evening stockings will almost certainly be rayon—51-gauge, 50-denier, in a skin tone.

# HIGH-LIGHTS

(Continued from page 58)

Look, without fail, at all the new short evening dresses. The short evening dress is the one you're apt to wear most this winter. Neither underdressed nor overdressed, it strikes just the right note. Very formal are Hattie Carnegie's short dresses with low, off-the-shoulder décolletages. You'd wear one for dining in a private house—in a restaurant, you'd cover up the décolletage with a discreet jacket of satin or brocade. Fira Benenson at Bonwit Teller makes beautiful simple dinner-suits—Chanel-like jackets over dresses of satin, velvet, or dark lace, lined to give it firmness. Bugle beads or jet glitter on Bergdorf Goodman's jackets—the short dresses have ultra-feminine tops or yokes of net or black lace. Very sleek and elegant are Falkenstein's short dinner-suits of quilted satin or brocade.

But don't think your short evening suit has to be black. Hattie Carnegie shows amusing two-piece suits of red-and-black or green-and-black checked brocade that you wear with a black ostrich headdress. The all-black Continental look is only perfect if you are quite sure you can wear all-black effectively.

Don't be too solemn about evening clothes. Look for costumes to which you can add or subtract. Mainbocher shows simple basic black dinner-dresses with a whole trousseau of quick changes: a lamé peplum you can hook on one evening; a beaded belt to wear another; long gauntlets of lamé; or a sequin-studded full tulle skirt to add for a more formal evening. Again this year, Mainbocher is making those beloved evening cardigan sweaters—embroidered with jewel-like necklaces—that will be a godsend if heat is rationed.

For dancing with the Armed Forces, Henri Bendel designs many a romantic dress of stiff satin or brocade. Milgrim makes an enchantingly simple plain white crêpe dress with a fringed red triangular scarf wrapped tightly around the neck. Sophie of Saks-Fifth Avenue calls her dinner (Continued on page 106)

High-draped turban, dramatic in brilliant jewel tones of softest wool. $7.50

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Alix created all 5 shades for the new Jergens Face Powder. And one shade she intended for *your* type of skin—to bring its lovely color-notes to view.

And your skin looks finer-textured! Jergens Face Powder helps kindly to conceal enlarged pores, tiny blemishes. This powder is fine and smooth—*velvetized*, by a special new precision process that tolerates no coarse particles. It clings like a breath of fragrant natural beauty. See yourself with this new flawless-skin look. And you'll change to Jergens Face Powder now.

Now on sale at beauty counters, $1.00 a box; introductory sizes 25¢ or 10¢.

*FREE! ALL 5 ALIX-STYLED SHADES*
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The Andrew Jergens Company, Box 6032, Cincinnati, Ohio

Please send—free—Alix's 5 shades in the new velvetized Jergens Face Powder.

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# DESIGNS FOR DRESSMAKING

GIVE IT FRONT-FULNESS. Endow it with the dirndl-look, but save on fabric. It's all done with front-fulness, back-slimness. A fine accessory dress. Number 9545. Note—it's "Easy-to-Make." Sizes 12 to 20 (30 to 38)

MAKE IT SIMPLE. Make it everything a simple dress should be—with live-forever lines, importantly fine details. Try it of a soft fabric—try wool. Design No. 281. It comes in sizes 12 to 20 (30 to 38), 40 and 42

MAKE IT TWO-TONED. Let it imply two colours—do this with shiny faille and dull-surfaced wool in black or brown. Two-piece dress with a gathered bodice. It's Design Number 279; comes in sizes 12 to 20 (30 to 38)

# DESIGNS FOR DRESSMAKING

282



MAKE IT COUNT. Make it count two ways—both as a suit and a dress. The skirt is full-front; the jacket, waistcoat-wise. For it, try faille with wool, black or brown. Design No. 282—sizes 12 to 18 (30 to 36)

S-4414

MAKE IT TRIM. Have it look and act like a dress that's meant for working days. For autumn and for winter. Make it of wool, with separate dickies of faille, linen, and satin. Design No. S-4414. Sizes 12 to 20 (30 to 38)

9548

SEW BRAID ON IT. Put braid frogs on the basque-like jacket of this two-piece suit. Give the skirt a slight drape (a new slant on skirts you'll see often this year). Try it of wool. Number 9548—sizes 12 to 18 (30 to 36)

SEE NOTE ON PAGE 95

Lily of France

A Lily of France corset not only LASTS longer but LOOKS BETTER while it lasts! Treat your wartime corset as a long-term investment; let a trained corset fitter select the Lily of France style which is right for YOU!

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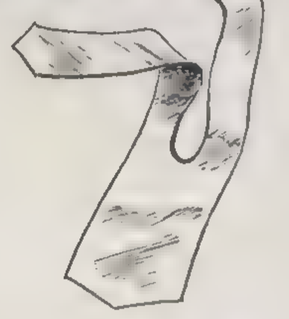
*Trade Mark Pat. D-181, 187

...such a swell idea, your man will wear it too!

It's an ascot—FOR HIM AND FOR YOU
It's a scarf—FOR HIM AND FOR YOU
It's a gilet—FOR YOU
It's a lounging robe "fill-in"—FOR HIM
It's a dickey—FOR YOU
It's a cover-all evening scarf—FOR HIM
It's a dress "reviver"—FOR YOU



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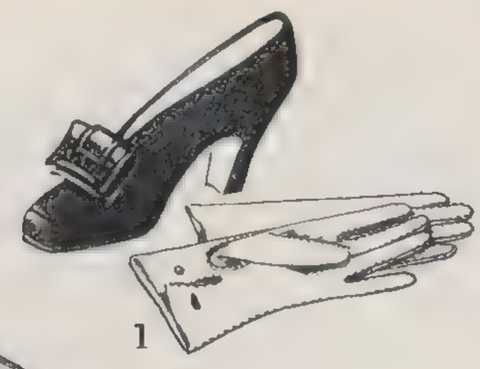
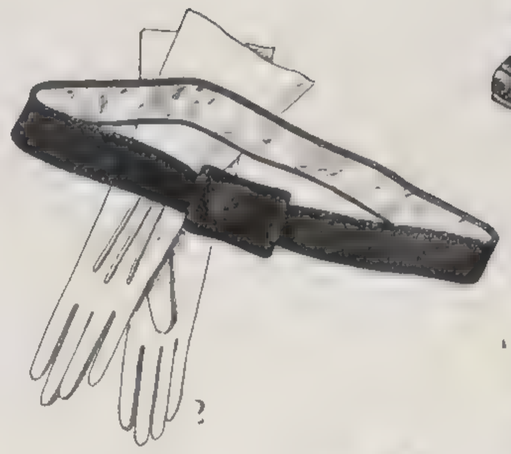
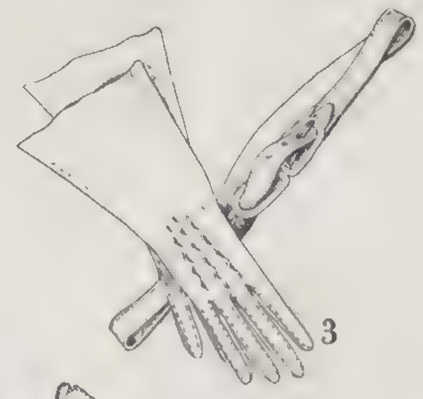
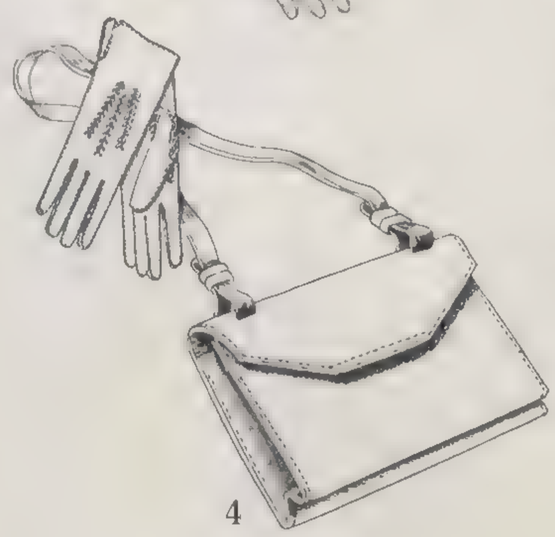
# A LITTLE OUTSIDE HELP



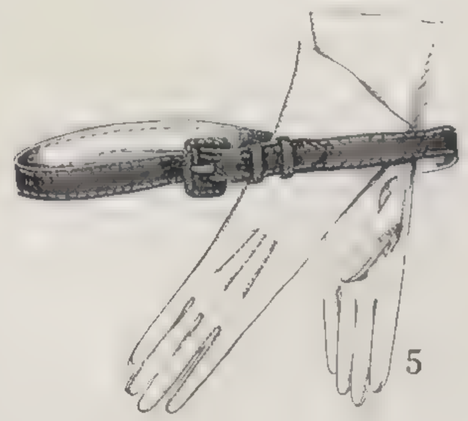




1. Feet first—for them, a shoe of brown calfskin; $13. At hand—short, hand-sewn gloves of mustard-coloured suède; $6. Lord & Taylor

2. Around your waist—a neat, brown suède belt by Schaffer; $2. "Beautyskin" gloves of specially tanned leather; $3.50. At Altman

3. Tailored belt—natural cowhide for this belt by Schaffer; $1.50. With it, washable Lavando gloves of beige mocha; $5. Stern's

4. Carrying weight this year—a tan shoulder-strap bag made of Canadian boot leather. Lesco design; $8. Tan "Stitchmaster" gloves of capeskin; $3.50. At Altman

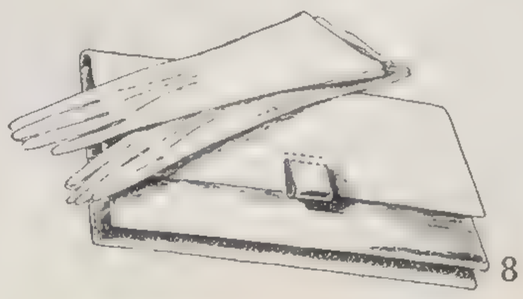



5. Sports belt of light brown cowhide, saddle-stitched. By Schaffer; $2. Shown with cotton "Dawnelle" gloves. They're $3. From Altman

6. Sure-footed Oxford of black calf; priority-wise platform sole; $12.50. Bag and inner purse of Canadian boot leather, by Lesco; $8. From Abercrombie and Fitch

7. Compact-looking on the outside, roomy on the inside—a Goldsmith bag of black calfskin; $5. Taffy-toned Boxlav gloves; $7. At Best

8. Carrying powers in a bag of brown calfskin by Bienen-Davis; $12.50. With it, brown suède Sendra gloves—$3. All from Saks-34th Street



# TO TRAVEL IN OUR TIMES

By William B. Powell

Of course, it's quite right and proper that in these days we restless Americans learn to be less peripatetic. But having traveled almost continually during the past six weeks, it seems to me many people are needlessly terrified at the idea of taking to the road. To hear them talk, you'd think that a trip meant piling into a covered wagon prepared to fight your way every mile to your destination. But it's really not so bad, provided you plan to meet present-day conditions and also—and this is very important—that you put yourself in the right frame of mind.

During my recent treks, I felt very much the way I used to when traveling abroad. Then I didn't complain when I found myself in an overcrowded third-class compartment, nor would it throw me off if I couldn't get a *wagon-lit* completely to myself, but had to share it with a fat, snoring, butter-and-egg man from Berlin. Travel in America today is still far easier and more comfortable than it used to be in normal times in Europe—with the exception, of course, of when you were on one of the de luxe trains.

Most of us who have indulged our wanderlust in the past still like it enough to take traveling in our stride. If you're fond of America sufficiently well to get around and see what's doing, go ahead—but follow the rules and don't whimper because, softies that we are (or were), we can't enjoy every little travel comfort we have been pampered with.

Here are some things my recent ramblings around the Middle West and all through New England have taught me. Perhaps they may be of some help to you who haven't made the leap so far.

First, follow out the rules you see advertised by railroads and transportation lines everywhere—surely you read them on billboards and in ads: avoid week-end travel; make reservations early; avoid rush hours; try to use routes removed from war activities.

Aside from these basic rules to follow, here are other things to keep in mind: travel light—lighter than you probably have ever done before. By so doing you will avoid the agony of a lame back and sore arms from lugging your own baggage—because you won't find porters today at most small stations, and even in the large cities the shortage of red-caps is becoming more acute every day. Moreover, with only a light bag to worry about, you can cope with putting it up and pulling it down from the rack of the day coach (for that's where you will be on most trains).

It's often easier to carry two light bags. The load balances better, and in one bag you can put just the things you are apt to want during the trip—book, toilet articles. When traveling light, you can check a big bag, send it by express, or, if a large piece of luggage isn't necessary and you just want a few clean clothes to draw on, you can pack a box of things you think you will need other than those in the bags you carry and, marking it "Hold," send it off to yourself addressed to some point where you might need to be replenished.

Another tip to lessen the grief in travel today is to be fortified with good reading material. With an interesting book to call on, you can be immune to crowded cars, crying babies, waiting at bus stations, and rainy days. I always leave a list of books I want to read with my lending library and give one or two forwarding addresses. Then they have a choice of what to send me.

Remember to go early to your train. There's nothing more trying than to start off a trip with a (Continued on page 107)


for good walking and good wearing

HILL AND DALE

Depend on Hill and Dale walking shoes now, as always, to carry you through your busiest days. They are right with uniforms, with tweeds, with every costume from dawn to sunset.

Choose them in classic pumps or oxfords, in polished calf hand rubbed and mellow.

Hill and Dale shoes, priced from $8.95 to $10.95, are sold by good stores everywhere. For their names write Dixon-Bartlett Co., Baltimore, Md.

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**Honeymoon**—breath-taking beauty in Bridal Dove satin with appliqued and embroidered daisy chain to match the luxurious Maline-type lace. Tiny, tiny stitches for long wear and that distinctive "hand look." Dove or tearose. Sizes 32 to 40. Gown about $5.50. Matching slip about $4.50.

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# HIGH-LIGHTS

(Continued from page 101)

clothes "prim." Some have an Anna Held manner—simple suits with a slight flare below the knees, worn with a feather headdress, gloves, and a muff.

Since Government Regulations frown on long wool evening coats, many collections show day coats that are elegant enough to wear at night. At Hattie Carnegie's are bright tweed jackets, rabbit-lined, that go out at night. Falkenstein's black-and-white tweed jacket, embroidered with jet, is obviously destined to be worn after dark—also his black jacket lined with yellow, the revers faced with gold sequins. Bonwit Teller shows Traina-Norell's fur-lined black tweed coat for day and evening. Short fur-lined capes are lawful and attractive with short or long evening dresses.

Accessories are just as much part of your new wardrobe as new clothes. Nettie Rosenstein has designed a whole new collection of gold-plated sterling silver jewellery that is effective without being exorbitant in price. She has long snake chains, with a clip on one end, which you can stretch to wind around your arm several times or around your neck once or twice. (You see one of these necklaces on page 61.) Bergdorf Goodman has a series of sweater jewels to wear for dinner hours. Strings and strings of simulated pearls, held by a jewelled clip. Jet bead passementerie jewels give a lot of effect for little money.

Other details that left an impression: Gloves worn crushed down and wrinkled over the wrist. The reappearance of snow-white gloves for day or dinner. Completely naked evening shoes, such as the high-heeled one at Delman's, which is nothing but a sole, and black satin shoe-strings. Another at Slater's—a flat-heeled silver kid sandal with a thong between the toes. Belts are more ingenious than ever: sash belts of suède or velvet, pearl-embroidered belts, horsetail belts for sports, leopard belts, and heavy leather belts that look like a harness.

# ENTERTAINING

HERE are the recipes for two of the dishes we suggested on page 86:

### Crab Gumbo

4 slices of breakfast bacon cut or chopped fine (already fried)
3 tablespoonfuls of flour
1 large onion
1½ lbs. of crabmeat

Brown all except crabmeat and add one 2-ounce can of okra, one 8-ounce can of tomato sauce, one tablespoonful Gumbo Filé, bay-leaves and 2 quarts of water. Let cook until well mixed and thickened. Throw in crabmeat. Cook until done.

### Chocolate Pots de Crème

8 egg yolks
1 lb. cake of chocolate
1 pint of milk

Scald the milk and add the chocolate. Cook while stirring constantly until it is melted and reaches the boiling point. Pour this mixture over the egg yolks. Stir thoroughly for a few minutes. Strain through a fine strainer. Pour mixture into individual custard cups. Serve when cold. (This can be kept in the refrigerator for two or three days.) Top with whipped cream.


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# TO TRAVEL IN OUR TIMES

(Continued from page 105)

frantic search for seats as you push your way through car after car. So be among the first when the gates are open—or if you are lucky enough to corral a porter, send him ahead to stake your claim.

If you are leaving at an hour near mealtime, go to the diner as soon as you have left something on the seat you claim as yours in the coach. You'll find you are not the only passenger who has hit on this bright idea—nevertheless, you'll probably be seated at your table without standing in line.

Don't expect trains or buses to be on time—then when they do pull in on schedule you will be pleasantly surprised. Don't expect to occupy a taxi to yourself when you leave the station. In New York, Chicago, Washington, Norfolk—in fact, nearly everywhere—the taxi starter asks your destination, then assigns other passengers who are going your way. Well, we used to crowd into those little buses hotels sent to the station.

A great help in travel today is—drinking. No, I don't mean to get yourself so lit up you'll forget the worry of it all and reach your destination in a state of coma. What I mean is that there is much more camaraderie in travel nowadays, especially in the club or grill cars.

Remember in Europe how cosy it was in the diners when the steward came along loaded with bottles of wine and, pulling the cork with a pleasant sounding note, placed a *blanc* or a *rouge* before you? Soon people were chatting with one another, and the atmosphere quickly became *gemütlich* (sorry—but there's still no substitute for that word). So in America today it's great fun in the cars where drinks are served. Half the occupants are in uniform, mostly downing beer. They swap yarns, plan how to win the war, throwing in much about "what this country needs," and in general pass the time pleasantly and quickly.

Incidentally, if you are one who likes to sit over a drink while gliding over the rails, better give a thought to liquor laws in states you are going through. Some may serve only wine and beer, others may have a Sunday ban, and still others could, perish the thought, be bone dry—in which case, you may want to get on board fortified with a flask, as you did in those not-dear, dead days of prohibition.

It will be a long time before Americans travel about in the carefree way we were wont to do. Those women of Cleveland and Detroit who thought nothing of coming on to New York just for a fitting; those gay little groups who flew out to St. Louis for dinner—they have gone the way of last-minute midnight sailings. Neither your Government nor anyone in his right mind would approve of aimlessly flitting around the country. On the other hand, the railroads admit they can still take care of, and want to, civilians—all they ask for is to abide by the rules, or, because we are in a democracy, perhaps it's better I use "suggestions" rather than "rules." Furthermore, they hope you'll be a good sport and not complain if things are not one hundred per cent. efficient.

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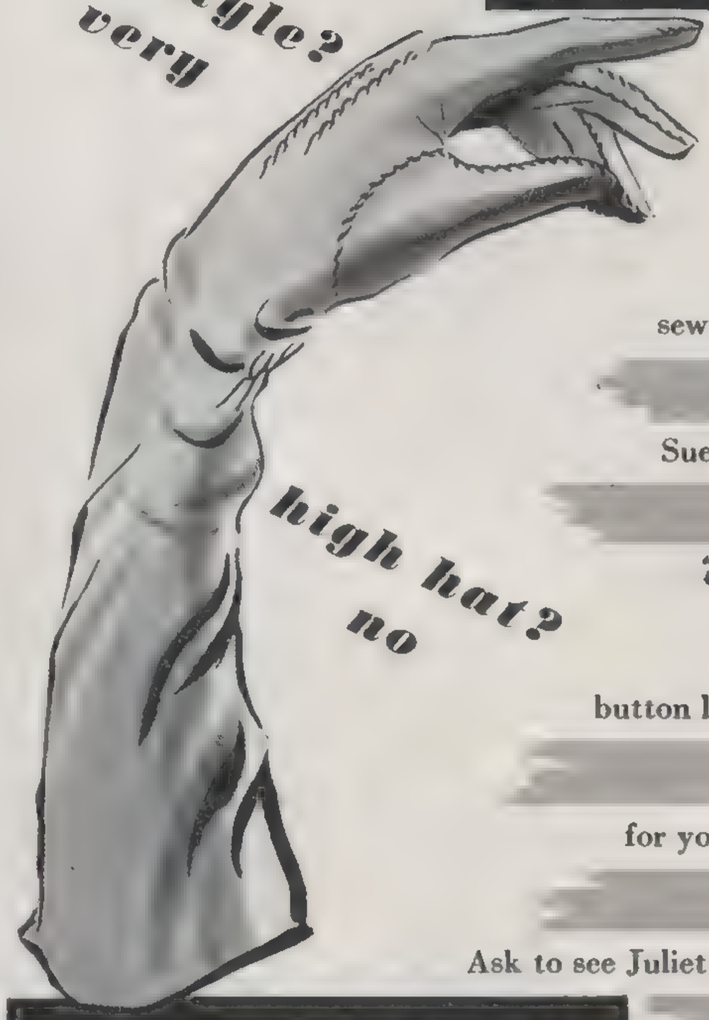

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# I LIKE GREEK COOKING

By Allan Ross MacDougall

[Editor's Note: This introduction and the selected recipes below are part of a book by Allan Ross MacDougall, author of *The Gourmet's Almanac.* All proceeds of the book, which will be published this month under the title *"And the Greeks...,"* will be given to the Near East Foundation.

A boat left the harbour of New York in September, 1942, a Swedish boat carrying a cargo which in other times would excite no undue interest. Yet there was a great to-do about the boat. It was blessed by an archbishop, and finally sailed out to sea with a heavy, though impalpable, addition to its registered cargo—the prayers and hopes of thousands whose mites and more had helped to pay for the cargo.

The boat was carrying as much as it safely could of life-giving flour and life-saving medicines. Sailing through perilous waters, it was to bring these to the valiant Greeks.]

When I first visited Greece many years ago in happier days, I was struck forcibly by something which many others have also noted. "Old Greece survives in modern Greece" is the way George Cram Cook phrased it.

I shall never forget my visit one Easter morning to the Evzone barracks at the edge of the royal gardens. In truly Homeric manner, great numbers of whole lambs were being roasted over pits where the embers of pine branches glowed and sputtered as the scorched fat dripped down. The glistening meat was tended by stiff-shirted Evzones of the royal guard, happy with a virile gaiety, basting, jabbing the slowly-turning lambs.

The methods of dressing lamb, apart from the primitive barbecue way, were many and varied. Lamb stew, such as we know it, flat and aqueous, was seldom seen; yet stews of a sort were made with large and small pieces of lamb and tomatoes, celery, artichokes, or potatoes. As for broiled lamb-chops, cutlets, or liver —it was noticeable that the seasoning, apart from the regulation salt and pepper, invariably consisted of sprinkled thyme leaves.

In the matter of veal, there is one particular dish in Greece which I still recall with pleasure. At this moment, my mouth waters at the mere mentioning of its name: *Moskari Stiffado.* It is nothing more or less than a veal stew, but a veal stew with a difference. For the pieces of veal are braised for long hours with small whole onions, an incredible number of cloves of garlic, an open-handed amount of seasoning that includes thyme and bay, and a dash of wine or vinegar.

Of the Greek desserts, apart from stewed fruit compotes and dishes made with rice and milk, most were made with rich, flaky pastry and contained nuts and honey. Honey was universally known as a sweetener, and in Athens the honey was not only delicious, but was known all over the East. It is impossible to convey in words the peculiar sweetness of this honey made from the thyme bushes on the low hill (Continued on page 109)

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# I LIKE GREEK COOKING

(Continued from page 108)

shadowing the capital. Sweet, too, are the various conserves which women of the islands used to make from the rich harvest of deep red rose petals. A spoonful on the tongue tasted like the solidified evening breeze from a rose-garden. And the other rich conserves they made of tiny citrons, of sour cherries and walnuts, are also something to remember in these tasteless days.

### Lentil Soup (Serves Six):

2 cupfuls of dried lentils
2 cloves of garlic
6 cloves
Thyme
2 onions
1 tablespoonful of olive-oil
1 tablespoonful of wine vinegar
Salt and pepper

Wash and pick over the lentils and soak them overnight in a large bowl. When ready, drain them and set to cooking in a quart and a half of water. Add one onion coarsely chopped up, and one stuck with the cloves. Season to taste with salt, pepper, and a pinch of thyme. Simmer until the lentils are tender.

In another soup kettle, fry two quartered cloves of garlic in olive-oil. Having removed the browned pieces of garlic, strain into this kettle through a sieve the liquor of the cooked lentils. Remove the cloves from the onion and press it and the lentils through the sieve. Bring the resultant purée to a boil, stirring continually. If too thick according to your taste, thin with a requisite amount of milk or water. Rectify the seasoning and add a dash of vinegar. Serve with croutons which have been fried golden brown in oil. For party occasions, the yolk of an egg, beaten up in half a cup of warm cream, is stirred into the soup just before the boiling liquid is poured into the soup tureen.

### Marinade Sauce:

2 onions, quartered
½ cupful of dry white wine
Juice and rind of one lemon
1 bay-leaf
Salt and pepper
1 clove of garlic, chopped
½ cupful of water
2 tablespoonfuls of olive-oil
1 sprig thyme or half-teaspoonful of dried thyme leaves

Sauté lightly the onion and garlic in the olive-oil. Add the herbs and seasoning. Pour over the water, wine, and lemon-juice. Simmer over a low flame for 15 minutes. Remove from the stove and allow to cool. This sauce is used cold over fried mullets or other small fish, which are allowed to stand in it before being served. It is also used after the manner of "Sauce Vinaigrette" over cold boiled leeks, celery, artichokes, mushrooms, et cetera.

### Baked Mackerel (Scombria Plaki):

In one-half cup of olive-oil fry two good-sized onions, chopped up, and three peeled cloves of garlic. Add two tomatoes sliced, or two tablespoonfuls of tomato purée. Stir well and season with salt and pepper to taste; add a sprig of thyme, a bay-leaf, a tablespoonful of chopped parsley, and one tablespoonful of vinegar. Let the whole simmer gently for a quarter of an hour, during which time set the two fairly large mackerel, already cleaned and split, in the baking- (Continued on page 110)


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# I LIKE GREEK COOKING

(Continued from page 109)

dish. When the sauce is ready and the seasoning again rectified, pour over the fish. Set the pan in a hot oven and bake for half an hour. This dish may be served as soon as taken from the oven, or it may be used later as a cold entrée or as an hors-d'œuvre.

### Lamb Stew with Lettuce:

1½ pounds of lamb (stew cut)
1 cupful of butter
5 heads of lettuce
Salt and pepper
1 bunch of scallions
2 eggs
1 lemon

Wash meat well. Cut scallions into small pieces. Sauté meat and scallions into ½ cupful of butter. Wash lettuce thoroughly. Do not cut. Keep heads whole. Dip in boiling water. Boil 3 minutes. Remove. Strain. Separate leaves. When meat is nearly done, add lettuce and remaining butter. Simmer until done. Serve with egg-and-lemon sauce.

### Egg-and-Lemon Sauce:

Juice of one lemon
2 eggs

Beat eggs slightly. Add lemon-juice. Beat well. Then pour into sauce a tablespoonful of the boiling stew juice. Do it gradually, beating constantly. This is done to prevent the sauce from curdling. Pour sauce on boiling stew, remove from fire at once.

### Eggplant Salad:

4 eggplants of the cucumber-shaped kind
4 tomatoes, cut into quarters or eighths
Wine vinegar
1 tablespoonful of chopped fresh parsley
Olive-oil
Salt and pepper, thyme

Bake the eggplants in a moderate oven for about an hour. Remove and peel; dice the meat and place in the salad bowl, previously rubbed with garlic. Add the tomatoes and sprinkle in the parsley and thyme. Make a dressing of the desired quantities of oil and vinegar, season to taste with salt and pepper, and mix all together with a wooden spoon. Allow the salad to marinate for a while so that the vegetables may take on the savour of the seasoning and the dressing.

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